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A Conductor's Guide to Ariel Ramirez's Misa Por La Paz y La Justicia

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A CONDUCTOR'S GUIDE TO ARIEL RAMÍREZ
MISA POR LA PAZ Y LA JUSTICIA

A Monograph

Submitted to the Graduate Faculty of
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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In 2012, I accepted a job as choir director at a small, bilingual Presbyterian church in the Sandia Mountains of New Mexico. The church is in the village of Placitas, New Mexico, which is about 20 miles northeast of Albuquerque. Las Placitas Presbyterian Church (LPPC) was first established in 1894 as a Spanish mission church. Today it still retains its Spanish heritage with a blended service of Spanish and English. During my employment at LPPC I was introduced to Ariel Ramírez's *Navidad Nuestra*. The work is a Christmas Cantata that describes the Nativity scene. After this experience, I began to listen to other choral works by Ariel Ramírez. When I came across *Misa Por La Paz y La Justicia*, his second Mass composed in the early 1980's, I was intrigued by the incorporation of folk music and folk tunes as they were blended into both the Mass of the Ordinary and the Mass of the Proper. My journey to a deeper understanding of Ramírez's *Misa Por La Paz y La Justicia* has been a joyous one.

There are several individuals to whom I would like to express gratitude for their discussions with and emails to me. In Argentina, Inés Cuello de Ramírez, widow of Ariel Ramírez, wrote to me about her late husband. I also want to thank Rig Mutchler at Stichting Argentijnse Muziek in the Netherlands for his many responses to my emails about this choral work.

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ABSTRACT

The purpose of this monograph is to establish that Ariel Ramírez *Misa Por La Paz y La Justicia* is a significant choral work of the twentieth century that expresses the idea of peace during a time of disorder. My study will focus mostly on an analysis of the work, but will also provide additional information on the life of the composer. This will afford future conductors a resource on the Mass. My hope is that with this in-depth study of the work, conductors and/or ensembles will be more willing to perform this Mass. The parallels between the historical period in which Ramírez wrote and our contemporary time are many, including prolific shootings at public places, bombings at local businesses, and widespread political uncertainty. Music, and this Mass in particular, is a dynamic way to encourage peace and harmony, a salve for our communities, and healing to the audiences.

CHAPTER 1

BIOGRAPHY OF ARIEL RAMÍREZ

Ariel Ramírez was an artist who achieved recognition not only in Argentina, but around the world. His music is widely known to express the culture and rhythmic styles of the Latin American community because Ramírez traveled throughout South America and Europe giving folk music concerts and teaching music lessons.

Born in Santa Fe, a province in northeastern Argentina on September 4, 1921, Ramírez was the child of a schoolteacher father. Both his parents expected him to become a teacher. In an interview with Ramírez he stated, “Education was a big thing in our family.”¹ His family lived in Córdoba on top of the school where his father taught. The school contained a small museum with a piano. There Ramírez would practice tango music when the museum was closed to the public. After he received his certificate to teach, he began teaching fourth-grade students in Santa Fe, Argentina. After only a few days into his new job, he realized that teaching school children was not the career for him, due to his inability to discipline.²

His family, realizing his passion for music, gave him money so that he could stay with a friend in Tulumba, a city just outside of Córdoba. It was during his time in Tulumba that Ramírez met one of the leading figures in folk music, Hector Roberto Chavero Uramburu. As a folk singer and songwriter, Hector, known as the father of *nueva canción* (new song), changed his name to Atahualpa Yupanqui. Under this name, he became associated with the music of the

¹ Caleb Bach, “Ariel Ramírez: High Fidelity for Folk,” *Américas* 55, no. 5 (September 2003): 43.

² *Ibid.*

indigenous cultures and the humanitarian values of those in Chile and Argentina.³ With the financial help of Yupanqui, Ramírez was able to travel to the northwest parts of Argentina and immerse himself in the folk music of the area.⁴ Ramírez traveled throughout the provinces of Tucumán, Salta, Jujuy, Humanhuaca, and Mendoza. While in Humanhuaca, he received music lessons from Dr. Justiniano Torres Aparicio, a musician and connoisseur of the national culture.⁵

In 1943, Ramírez was invited to take part in Voces de La Tierra (Voices of the Land) at the Teatro Alvear in Buenos Aires. After the show closed, Ramírez stayed in the capital and began working for Radio El Mondo. During his time as a piano performer on the radio, he showcased several of his newly composed works, such as *La Sadcita (Zamba)*, *Purmamarca (Bailecito)* and *Malambo*. Ramírez states that *Malambo* is the purest folk music of all his works.⁶ After several years the radio station was bought by the government. To continue working for the radio station Ramírez had to sign a statement of political loyalty. Because Ramírez identified as an independent and his father was involved in radical activities, he was terminated from the position.⁷

³ Tom Schnabel, *Rhythm Planet: The Great World Music Makers* (New York: Univers Publication, 1998), 134.

⁴ Adam Bernstein, “Ariel Ramirez dies, Argentine composer wrote ‘Misa Criolla’,” The Washington Post, February 21, 2010, <http://www.washingtonpost.com/wp-dyn/content/article/2010/02/20/AR2010022003418.html> (accessed on February 16, 2017).

⁵ Semblanzas Producciones. “Biografía.” Sitio Oficial de Ariel Ramírez. <http://www.arielramirez.com/biog.htm> (accessed December 12, 2016).

⁶ Ibid.

⁷ Caleb Bach, “Ariel Ramírez: High Fidelity for Folk,” *Américas* 55, no. 5 (September 2003): 44.

With the growing popularity of his folk music, RCA label began a partnership of recordings that lasted over a decade. With over 20 double discs recorded, Ramírez's music became a household item. During his time with RCA, he attended the National Conservatory of Music in Argentina for one year. He received lessons from Luis Gianneo in piano technique and composition.⁸

Ramírez made his first trip to Europe in 1950. While living in Rome he interpreted Argentine and South American music for the *Istituto Italo-Argentino per gli Scambi Culturali ed Artistici* (Italo-Argentine Institute for Cultural and Artistic Exchanges). For four years, he performed piano concerts throughout Western Europe. During that time, he also received a scholarship from the Institute of Hispanic Culture in Madrid to continue his studies of the oral tradition of Spanish music.⁹

On his return to South America in 1954, he spent time in Bolivia, Peru, and Uruguay studying the origins of folk music and folk dance. By the mid-1950's, he returned to Buenos Aires where he won an advanced music fellowship to study music composition.¹⁰ While attending his fellowship he founded two folklore companies. Both “La Compañía Argentina de Folklore” and “La Compañía Ariel Ramírez de Folklore” performed throughout Latin America.¹¹

⁸ Semblanzas Producciones. “Biografía.” Sitio Oficial de Ariel Ramírez. <http://www.arielramirez.com/biog.htm> (accessed December 12, 2016).

⁹ Oscar Escalada, “Ariel Ramírez’s *Misa Criolla*,” trans. by Aaron Mitchell, *Choral Journal* 49, no. 2 (August 2008): 27.

¹⁰ Caleb Bach, “Ariel Ramírez: High Fidelity for Folk,” *Américas* 55, no. 5 (September 2003): 45.

¹¹ Aaron Mitchell, “A Conductor’s Guide to Ariel Ramírez’s *Misa Criolla*.” (DMA diss., University of Cincinnati, 2009), 2.

Folk music in Argentina became increasingly popular during the 1960's. In 1961, The Cosquín Folk Festival was established in the province of Córdoba, Argentina. Held annually, this festival is the most important celebration of folk music of its kind in Argentina, and it continues to this day.¹² During this time, Ramírez was one of the most influential leaders in folk music.

The mid-1960's would prove to be a time of international fame for Ramírez. He was already a very well-known composer of folk music for piano and voice. However, in December of 1965 *Misa Criolla* (Creole Mass) debuted. The work uses folk tunes and folk rhythms in a liturgical Mass setting. *Misa Criolla* was then followed by four other popular master works: *Navidad Nuestra* (Our Christmas), *Los Caudillos* (The Leaders), *Mujeres Argentinas* (Argentinian Women), and *Cantata Sudamericana* (South American Cantata).

In 1967, Ramírez took a second trip to Europe to showcase *Misa Criolla*. The tour featured concerts in Germany, Holland, Belgium, and Switzerland. The tour concluded in Rome, with a private concert for Pope Paul VI.

After his success in Europe, Ramírez became aware that one of his works was recorded under a different name. "La Peregrinación" (The Announcement) from *Navidad Nuestra* was scored for orchestra by Paul Mauriat without Ramírez's knowledge. The work was renamed "Alouette" (French for lark) in the 1968 LP album "Rain and Tears." Because of this he became

¹² Jane L. Florine, "'Cuarteto:' Dance-Hall Entertainment or People's Music?," *Revista de Música Latinoamericana* 19, no. 1 (Spring - Summer, 1998): 36.

involved as a leader of copyright laws, not only to protect his own works, but also to protect the works of lesser known composers.¹³

Over the next forty years, Ramírez was a member of the “Confédération Internationale des Sociétés d'Auteurs et Compositeurs” (International Confederation of Societies of Authors and Composers), and the “Sociedad Argentina de Autores y Compositores de Música” (Argentina Society of Authors and Composers of Music). He presided over the SADAIC for five terms until 2005. Due to his leadership positions, Ramírez continued his fight for the rights of copyright laws in folk music throughout Latin America (See Table 1.1).

Of all the compositions Ramírez composed in the 1960's, *Misa Criolla* became one of the most popular works. The Mass is composed of five movements based on the Ordinary Mass: *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*. Each movement is associated with a folk song and/or folk dance (See Table 1.2). The *Kyrie* is written in the lyrical vocal style of the *vidala-Baguala*, a musical form of Northern Argentina and Bolivia.

Although the first public performance of the *Misa Criolla* was at the Club Praga in Mercedes, Uruguay, in late 1964, Philips Records produced an LP recording in 1964. The recording featured Ramírez on keyboard along with the prominent northern Argentinean band “Los Fronterizos” and the choir of Cantoría de la Basílica del Socorro. The ensemble was conducted by Father Jesús Gabriel Segade, who also collaborated with Ramírez in the choral arrangements of *Misa Criolla*. Ramírez's special technique of associating each movement of the Mass with a folk tune or folk dance, such as the *Chacarera*, *carnavalito*, and *carnival cochababino*, became an innovative idea of the time. This was during the time when the Second

¹³ Semblanzas Producciones. “Biografía.” Sitio Oficial de Ariel Ramírez. <http://www.arielramirez.com/biog.htm> (accessed December 12, 2016)

Vatican Council gave authority to the Catholic church to allow the vernacular language to be used instead of Latin.

The popularity of *Misa Criolla* throughout the late twentieth century attracted many renowned Spanish singers, as well the attention of the Pope. Ramírez gave the first performance of *Misa Criolla* in Rome in 1967 for Pope Paul VI. It would be over forty years for *Misa Criolla* to be performed for a second time in Rome. In 2014, Ariel Ramírez's son, Facundo Ramírez, conducted the second performance of *Misa Criolla* with Argentina soprano singer, Patricia Sosa. One of the greatest Spanish opera singers, José Carreras, recorded a performance of *Misa Criolla* with Ariel Ramírez at the piano in 1987. This recording, as did other recordings of *Misa Criolla*, established a new style of composition for the Spanish Mass. Other choral Masses soon followed suit, such as De la Torre's *Misa Flamenca* (1991) and Bacalov's *Misa Tango* (1997).

During the same time as the composition of *Misa Criolla*, Ariel Ramírez composed *Navidad Nuestra* (Our Christmas). The six-movement cantata, with Spanish text by Félix Luna, begins with the story of the birth of Jesus and ends with the escape of Mary, Joseph, and Jesus to Egypt. Just like *Misa Criolla*, the cantata uses traditional Argentina folk dance and songs for each movement (See Table 1.3).

In his text, Felix Luna sets the story of *Navidad Nuestra* in northern Argentina instead of Bethlehem. From the start of the cantata, Luna describes the Angel Gabriel as a cowboy with a saber wearing silver spurs on his boots. Even the gifts from the Magi are not the traditional gold, frankincense, and myrrh. Luna has "Los Reyes Magos" (The Magi Kings) bring "arope, miel, and un poncho blanco de alpaca real" (syrup, honey, and a white poncho of real alpaca). Luna also specifies locations in Argentina within the work. After Mary received the message from the Angel Gabriel, both Mary and Joseph traveled across "las pampas heladas" (the frozen Pampas).

The Pampas refers to the South American lowlands covering most of Eastern Argentina, Uruguay, and Southern Brazil. In the fourth movement, “Los Pastores” (The Shepherds) all come from several cities of La Rioja, a province in northwestern Argentina. With the combination of Luna’s text and Ramírez’s folk music, *Navidad Nuestra* makes the message of Jesus’s birth much more relatable to the Argentinean people.

In 1964, after the success of *Navidad Nuestra*, Ramírez continued to compose several other major works with Félix Luna. These works include *Los Caudillos*, *Mujeres Argentinas*, and *Cantata Sudamericana*. In 1981, Ramírez composed *Misa Por La Paz y La Justicia* (*Mass for Peace and Justice*) during a time of military and governmental turmoil in Argentina. In an interview with The New York Times, Ramírez told the press that he felt pressured by “the church, my friends and the public” for a second compositional Mass.¹⁴ With the collaboration of Félix Luna and Osvaldo Catena on text, Ramírez’s final Mass would be a work that spoke a message of peace and justice not only in Argentina, but throughout the world.

¹⁴ John Pareles, “The Arts Festival; A Cry for Peace From Argentina,” *The New York Times*, June 21, 1988, <http://www.nytimes.com/1988/06/21/arts/the-arts-festival-a-cry-for-peace-from-argentina.html> (accessed February 16, 2017).

Table 1.1. Ariel Ramírez's Leadership Positions¹⁵

Organization	Position	Dates
International Confederation of Societies of Authors and Composers (CISAC)	PanAmerican consultant	1969, 1971, 1975
CISAC	Member of the Consultant of Administration	1972-74, 1975-76, 1994-96, 1996-98, 1998-2010
National Endowment for the Arts	Board Member	1973-1976
International Bureau of Administrative Societies of Recording and Rights and Mechanical Reproductions (BIEM)	President of Consultation of Administration	1974-1975
Ministry of Culture and Education	Director of Musical Activities	1974-1976
The Center of Musical Divulgence of the Municipality of Buenos Aires (CDM)	Director	1984-1988
Argentina Society of Authors and Composers of Music (SADAIC)	Secretary General	1985-89, 1989-93
CISAC	President	1988-1990
SADAIC	President	1970-74, 1974-77, 1993-97, 1997-2001, 2001-2005
SADAIC	President of the Advisory Board	2005-2010

¹⁵ Semblanzas Producciones. "Biografía." Sitio Oficial de Ariel Ramírez. <http://www.arielramirez.com/biog.htm> (accessed December 12, 2016).

Table 1.2. Song styles and dance rhythms in *Misa Criolla*¹⁶

Movement	Subtitle	Genre
<i>Kyrie</i>	Vidala	Song
	<i>Baguala</i>	Song
<i>Gloria</i>	Carnavalito	Dance
	Yaraví	Song
<i>Credo</i>	Chacarera Trunca	Dance
<i>Sanctus</i>	Carnaval Cochabambino	Dance
Angus Dei	<i>Estilo</i> Pampeano	Song

Table 1.3. Song styles and dance rhythms in *Navidad Nuestra*¹⁷

Movement	Subtitle	Genre
La Anunciacion	Chamamé	Dance
La Peregrinacion	Huella Pampeana	Dance
El Nacimiento	Vidala Catamarqueña	Song
Los Pastores	Chaya Riojana	Dance
Los Reyes Magos	Takirari	Dance
La Huida	Vidala Tucumana	Song

¹⁶ Semblanzas Producciones “Obras destacadas.” Sitio Oficial de Ariel Ramírez.
<http://www.arielramirez.com/obra.htm> (accessed December 12, 2016).

¹⁷ Ibid.

CHAPTER 2

MISA POR LA PAZ Y LA JUSTICIA: GENESIS

The *Misa Por La Paz y La Justicia* is a 45-minute work composed for solo voice, narration, chorus, and several instruments ranging from modern electric instruments to aboriginal instruments. Modern instruments include a twelve-string guitar, an electric guitar, an electric bass, and an electric keyboard. Ramírez's indigenous instruments include the quena, a wind/recorder instrument that is closely related to the flute; the charango, a string instrument that is closely related to the lute; and three sikus, also known as pan flutes, of different registers.

In 1979, Ariel Ramírez attended a performance of *Misa Criolla* at the Chapel Mater Admirabilis, Buenos Aires. During this service, Father Rafael Braun called out unto God for a Mass to be composed with the message of peace and justice. Ariel Ramírez took that message from Father Rafael Braun as a predestined call from God to compose his second Mass. In his own words, Ariel Ramírez offers a window into the genesis and substance of the work.

ABOUT THE CREATION OF MISA POR LA PAZ Y LA JUSTICIA¹⁸ (text signed by Ariel Ramírez / translated by Andrew Alegría)

Accepting the suggestion of the editors about subscribing the preliminary commentary for this edition, I thought I should make known the events that, many years ago, gave rise to the work that we presented. So, narrating my own experiences, I share my recollection of a series of fragments of interviews published in different newspapers of the country around the *Mass for Peace and Justice*.

Composing *Mass for Peace and Justice* was a predestination. It occurred during a performance of *Misa Criolla* in the Mater Admirabilis chapel, in 900 Arroyo Street, Buenos Aires, in 1979. During the religious service, Father Rafael Braun publicly asked God to compose another Mass that implored for peace and justice in the world. Thereafter I assumed the commitment, and I searched for the right material with the help of Father Osvaldo Catena and the support of the Father José Bevilacqua. In this new Mass I tried to reflect the message of the Catholic Church of two thousand years, that of preaching for the validity of these two values of the Gospel and humanity.

¹⁸ Semblanzas Producciones, "Obras: *Misa Por La Paz y La Jusitcia*," Sitio Oficial de Ariel Ramírez, <http://www.arielramirez.com/obra3.htm>, (accessed December 13, 2016).

When I read the newspapers and see what is happening in the world, as a man I am horrified. It is the same pain that I felt in my own country because of what we have lived through. I believe that, as an artist, one must contribute so that we do not repeat the past, neither here nor elsewhere, and so the idea of putting this message into music came about.

As an Argentine artist, I am able to convey a Christian message of peace within my work. And I hope that the intention of my message will be deeply understood. I do not ask for peace either with shouts or with hatred, but with love... Perhaps it can be a grain of sand in favor of peace and justice in the world.

Events lived through in recent years in my country are what led me to write this new score. Never before have we gone through so many misfortunes.

In the *Mass for Peace and Justice*, two important aspects must be considered. The first, in a short sentence, is the artistic face. The other is the moral, which makes us reflect deeply on the meaning of the words peace and justice: peace as the only means of co-existence and justice as a vehicle of union between peoples all over the world.

Without that peace and without that justice it would be impossible to paint, compose, write, and enjoy all the gifts that God has given us in life to share with our children and our friends.

In 1981 Ariel Ramírez completed his second Mass. The work was recorded by ION studios, in Buenos Aires, for the Microphone label. Just like *Misa Criolla*, *Misa Por La Paz y La Justicia* became very popular before it was ever performed publicly. The recording was produced on November 26, 1981, in the Parish of Our Lady of the Carmen in Buenos Aires. With Ariel Ramírez at the piano, the disk included Zamba Quipildor as the vocal soloist, Alfredo Alcón as the narrator, and Óscar Cardozo Ocampo as the conductor. The choir comes from the Club Regatas de Mendoza, under the direction of Damián Sánchez. Both Ramírez and Sánchez collaborated on the choral movements on *Misa Por La Paz y La Justicia*. The text employed in the Mass was provided by Father Osvaldo Catena. Father Osvaldo Catena and Ariel Ramírez were childhood friends in their hometown of Santa Fe, Argentina. Father Catena is credited for being one of the first translators of the Latin Mass into Spanish during the Second Vatican

Council (1962 - 65) under Pope Paul VI.¹⁹ The first major work that both Father Catena and Ramírez collaborated on was his *Misa Criolla* in 1964. The text used in *Misa Criolla* contains the traditional five parts of the Ordinary Mass: *Kyrie, Gloria, Credo, Sanctus, and Agnus Dei*. What makes *Misa Por La Paz y La Justicia* different from *Misa Criolla* is that Father Catena incorporates parts of the Proper Mass into the work: Introduction, Psalm Reponsorial, Hallelujah, Homily, Communion, and Psalm 150. While the majority of the text is liturgical, Father Catena did use other sacred texts and a speech given by Pope John Paul II in the Mass.

It seems appropriate that Father Catena would use a speech from Pope John Paul II as part of *Misa Por La Paz y La Justicia*. Throughout his papacy the pope was known as one of the most powerful voices for peace, hope, and justice.²⁰ The speech given by Pope John Paul II comes from his first message delivered on the World Day of Peace, January 1, 1979. The message, "Et Affer ad Pax, Pax Doce" (To Reach Peace, Teach Peace), is divided into three sections. Father Catena takes small portions of each section and incorporates them into the Homily spoken by the narrator. Each section within the Homily expounds on the idea that all people desire peace, but each person must work hard to be the builder of peace. The only way to become builders of peace is to teach peace. When Pope John Paul II gave this speech, Argentina was in the middle of economic and turbulent times where the loss of lives was in the thousands.

Between 1976 and 1983, over 25,000 people disappeared in Argentina. The state of Argentina was controlled by a military junta, called el Proceso (The Trial). This group of radical

¹⁹ Semblanzas Producciones, "Obras: *Misa Criolla*," Sitio Oficial de Ariel Ramírez, <http://www.arielRamirez.com/obra2.htm> (accessed February 9, 2017).

²⁰ Mary Ann Walsh, *John Paul II: A Light for the World, Essays and Reflections on the Papacy of John Paul II*, (Chicago: Sheed & Ward, 2003), 11.

military soldiers abducted Argentinian citizens, whether guilty or innocent, and sent them to concentration camps throughout Argentina. There they were tortured and ultimately murdered by el Proceso.²¹ This period in Argentina became known as the “Dirty War” (Guerra Sucia).

At the beginning of the 1970’s, President Juan Perón passed away. The Vice-President, and Perón’s wife, Maria Estela (Elizabeth) Perón became president in 1973. With the death of Juan Perón, Argentina’s government became very corrupt. President Elizabeth Perón attempted to keep the peace, but the economy was in chaos and much of the country was experiencing guerrilla terrorism. In 1975, the president appointed General Jorge Rafael Videla as General Commander of the Army. One year later, General Videla led a coup to overthrow President Elizabeth Perón. It was during President Videla’s time in office that the Argentinian people began to hear that the military was torturing people and that these people had disappeared.²² President Videla and his officers argued that they took over the government from President Elizabeth Perón to prevent communism in Argentina. Fighting to win against the guerrilla terrorism, the government did whatever was necessary, whatever the cost.²³ Sadly, the cost went far beyond the murdering of the guerrilla members. Innocent Argentinian people of various

²¹ M. Patricia Marchak and William Marchak, *God’s Assassins: State Terrorism in Argentina in the 1970s*, (Montreal: McGill-Queen’s University Press, 1999), 3.

²² Laurence W. Levine and Kathleen Quinn, *Inside Argentina from Perón to Menem: 1950 - 2000 From an American Point of View*, (Ojai, California: Edwin House Publishing Inc., 2001), 181.

²³ Paul Lewis, *Guerrillas and Generals: The “Dirty War” in Argentina*, (Westport, Conn: Praeger, 2002), 2.

professions such as professors, journalists, union members, artists, lawyers, and Catholic priests became governmental targets.²⁴

Prior to the Dirty Wars, the Catholic Church was a major influence in the government. Bishops and priests could obtain governmental information with a letter or a phone call. But when the church began to ask questions about the disappearance of thousands of people, the government told the church not to get involved.²⁵ It is no wonder that Ariel Ramírez chose to compose a Mass about peace and justice. For about eight years, families were being separated and were not able to find comfort within the church for answers.

In a time when his homeland was under such devastation and confusion, Ramírez's *Misa Por La Paz y La Justicia* brought together the sounds of folk music and folk melodies with sacred and liturgical texts to provide a moment in time of peace through music. In the past, music that depicted the idea of courage in war was one instrument that brought the people of that nation together as a unified whole.²⁶ In the post-modern world, music that once glorified war through its martial themes and instruments has often transitioned to metaphors and representations of peace and consolation. Ramírez's choice of peace as a theme was in sharp contrast with the traditional use of music for national unification.

For example, two masses by Joseph Haydn represent the "Old World" view of war. Both *Missa in Tempore Billi* (1796) and *Missa in Angustiis* (1798), also known as Lord Nelson Mass,

²⁴ M. Patricia Marchak and William Marchak, *God's Assassins: State Terrorism in Argentina in the 1970s*, (Montreal: McGill-Queen's University Press, 1999), 4.

²⁵ Paul Lewis, *Guerrillas and Generals: The "Dirty War" in Argentina*, (Westport, Conn: Praeger, 2002), 185.

²⁶ Leon Botstein, "Music in Time of War," *Conjunctions*, no. 16 The Music Issue (1991): 122.

were composed during the Napoleonic wars. These compositions connote the idea of war using timpani motifs found both in the *Agnus Dei* of Missa in Tempore Belli, as well as in the fanfare in the *Benedictus* of Haydn's Missa in Angustiis. Even Johannes Brahms, known for his absolute music, composed *Triumphlied* during the Franco-Prussian War, around 1871. The third movement contains rhythmic and musical motifs that could represent the galloping of a horse, which is based on the second coming of Christ riding in on a white horse described in the book of Revelation. However, Ramírez's *Misa Por La Paz y La Justicia* takes a different approach. Rather than stirring the listener up with his music, he seeks to instill calmness and hope, and even nostalgia for Argentina before the war.

Some of Aaron Copland's orchestral works demonstrate similar approaches. In the early 1940's, Aaron Copland composed three major works, *Fanfare for the Common Man* (1942), *A Lincoln Portrait* (1942), and *Appalachian Spring* (1943), during the time when Americans became involved in World War II. These three works were emblematic of the culture and landscape of the United States of America.²⁷ Four decades later, Ariel Ramírez embraced this same approach by incorporating traditional folk dances, such as the *Cueca* and *Malambo*, and folk tunes, such as *Baguala* and *Triste*, within his *Misa Por La Paz y La Justicia*, just as Copland used folk dance and folk tunes in his ballet *Appalachian Spring*. Another similarity between both Copland and Ramírez is their use of a narrator. In *A Lincoln Portrait*, Copland uses a speech by Abraham Lincoln, while Ramírez uses a speech by Pope John Paul II in his work. Lastly, in Copland's *Fanfare for the Common Man*, Copland was inspired by a speech given by Vice-President Henry A. Wallace. This also is similar to Ramírez's inclusion of Pope John Paul

²⁷ Ibid., 123.

II's message of peace. By incorporating those elements, Ramírez's Mass enjoys a unique position within the body of late twentieth-century mass composition.

In light of today's world conflicts, wars, and unrest, a mass based on the ideas of peace and compassion is sorely needed. Music is a way for all humans to connect, especially during troubling times such as war.²⁸ Consequently, Ramírez's composition remains relevant as a provision for peace unto the mind, body and soul and to the ideal proffered by Pope John Pual II, that in order to reach peace, people must be able to teach peace.

²⁸ Baruch Whitebead, "We shall Overcome: The Roles of Music in the US Civil Rights Movement," in *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*, ed. Oliver Urbain (London: I. B. Tauris, 2008), 78.

CHAPTER 3

MISA POR LA PAZ Y LA JUSTICIA: ANALYSIS OF TEXT

Each of the movements in *Misa Por La Paz y La Justicia* is part of the Catholic liturgy. Unlike Ramírez first Mass, *Misa Criolla*, which only utilizes the Ordinary Mass as basis for the text, his second mass utilizes both the Ordinary Mass and the Proper Mass. The Ordinary Mass contains specific liturgical texts that remain the same in every service. They are: *Kyrie, Gloria, Credo, Sanctus - Benedictus*, and *Agnus Dei*. The parts of the Proper Mass change depending on the liturgical calendar, the feasts of saints, and other ceremonies. In *Misa Por La Paz y La Justicia*, Ramírez includes five movements that represent the Proper Mass: Introduction, Responsorial Psalm, Hallelujah, Homily, Communion, and Psalm 150.

Within each of these movements Ramírez employs both biblical and non-biblical text. Passages of biblical text, within the mass, are either sung by the tenor soloist and/or chorus or spoken by the narrator. The only movement that contains non-biblical text is found within the fifth movement, "Homilía" (Homily). The narration, found in several movements, creates a different texture from the singing within the overall Mass. The printed score, by Warner Chappell Music Argentina, states, "Ariel Ramírez preferred the spoken texts to be recited in the language of the country of performance, so that the public could understand it."²⁹

Out of all the movements that contain a narration, the fifth movement uses a speech by Pope John Paul II. The speech was given on January 1, 1979, which was the first World Day of Peace during his papacy. In this speech, Pope John Paul II expressed that society must be able to

²⁹ Ariel Ramírez, *Misa Por La Paz y La Justicia*, (Buenos Aires: Warner Chappell Music Argentina S.A.I.C., 2001), 5.

teach peace in order to reach peace.³⁰ Ramírez utilizes parts of Pope John Paul II's speech as narration in the "Homilía" (Homily). Since the homily is the portion of the Mass where the pastor offers his own thoughts to the congregation, it is appropriate that the Pope, as pastor to his congregation in the whole world, offers his thoughts on peace to support the entire theme of the Mass.

Ariel Ramírez collaborated with Father Antonio Osvaldo Catena on the movements that correspond with the Proper Mass. The score also indicates that Félix César Luna collaborated with Catena and Ramírez in the fifth movement, "Homilía."³¹ With the help of these two men, the textual structure of *Misa Por La Paz y La Justicia* provides a unique expression of Ramírez's desire for peace and order in a time of social and political disturbance.

Introducción

The text used in the "Introducción" begins with the narrator speaking an adaptation of the text from Jeremiah 31:15. The text from the Bible states that Rachel is weeping for her children in the city of Ramah, but cannot be comforted because they have all perished.³² Father Osvaldo Catena adapted the Bible verse replacing Rachel with "padres y madres" (fathers and mothers).

³⁰ Pope John Paul II. "To Reach Peace, Teach Peace" Message of His Holiness Pope John Paul II for the Celebration of the Day of Peace on January 1, 1979. http://w2.vatican.va/content/john-paul-ii/en/messages/peace/documents/hf_jp-ii_mes_19781221_xii-world-day-for-peace.html (accessed on January 25, 2017).

³¹ Ariel Ramírez, *Misa Por La Paz y La Justicia*, (Buenos Aires: Warner Chappell Music Argentina S.A.I.C., 2001), 89.

³² *The Student Bible, New International Version* (Grand Rapids: Zondervan Publishing House, 1992), 699.

He replaced Ramah with “el mundo” (the world). Once the narrator has finished his last statement, the music concludes the “Introducción” and segues into the tenor soloist’s opening words “Señor Dios, ten piedad de nosotros” (Lord God, have mercy on us).

Señor, ten piedad de nosotros (*Kyrie*)

The words from the *Kyrie* come from the Gospels of the New Testament when Jesus heard the cry for mercy. In Matthew 15:22, a Canaanite woman asked for Jesus to help heal her daughter from demon-possession.³³ In Mark 10:46, Bartimaeus cried out to Jesus to heal him from blindness.³⁴ A third instance is found in Luke 18:38, when a blind beggar calls out to Jesus.³⁵ The request for mercy is shown to be fulfilled by Christ each time He is asked.

The *Kyrie* is the first prayer that is sung within the Ordinary Mass. Most of the musical structure of the *Kyrie* is in ternary form (ABA) with each line as a three-fold statement. Ramírez takes a different approach to the ternary structure of the *Kyrie* by inserting additional words, provided by Father Osvaldo Catena. With these additional sections to the *Kyrie*, the form becomes AABA CDC AEA.

The first *Kyrie* is sung by the tenor soloist. Ramírez takes the opening line and divides into three parts. The first part has the complete statement “Señor Dios, ten piedad de nosotros” (Lord, have mercy upon us). The second part has the tenor soloist repeating the last four words

³³ *The Student Bible, New International Version* (Grand Rapids: Zondervan Publishing House, 1992), 871.

³⁴ *Ibid*, 902.

³⁵ *Ibid*, 934.

“ten piedad de nosotros” (have mercy upon us). He ends the solo with “de nosotros” (upon us). When the lower four voices enter at measure 36, the *Kyrie* is heard for a second time. This time the words are not divided up, as heard by the tenor soloist. As the sopranos enter at measure 39, the idea of a final third *Kyrie* is expected. Instead, Ramírez adds the text, “Señor, que te hiciste hombre para reunir, a los hijos de Dios, dispersos por el pecados” (Lord, who became man to unite God’s children, dispersed by sin). In this statement, the text expresses the idea that the Lord became human to unite all humankind, regardless of sin. Ramírez restates the first *Kyrie* at measure 43, ending his AABA version of the three-fold statement (See Table 3.1).

Table 3.1. Three-fold *Kyrie*

<i>Kyrie</i>			
A	A	B	A
tenor soloist	chorus	chorus	chorus
Señor Dios, ten...	Señor, ten...	... hiciste hombre...	Señor, ten...

The *Christe, eleison* contains a two-fold statement, with newly written text in the middle section (See Table 3.2). The first *Christe* is sung by the tenor soloist, with the chorus singing underneath on a neutral vowel. The solo line sings the opening *Christe* in the same manner as the opening *Kyrie*. The first part has the complete statement “Cristo, ten piedad de nosotros” (Christ, have mercy upon us). In the second part the tenor repeats the last four words, “ten piedad de nosotros” (have mercy upon us). He ends the statement with “de nosotros” (upon us). Unlike the *Kyrie* where the chorus enters after the soloist, Ramírez continues the tenor soloist line stating “Cristo, que derramaste tu sangre” (Christ, who shed your blood). The chorus enters with “para el perdón y la paz” (for forgiveness and peace). The complete phrase is restated with the chorus singing the first part and the tenor soloist singing the second part. Ramírez ends the

two-fold *Christe* at measure 58 with the chorus singing the words “Cristo, ten piedad de nosotros” (Christ, have mercy upon us).

Table 3.2. Two-fold *Christe*

<i>Christe</i>		
C	D	C
tenor soloist	tenor soloist & chorus	chorus
Cristo, ten...	... tu sangre...	Cristo, ten...

Ramírez concludes the movement with a two-fold *Kyrie* in the same format as the *Christe* (See table 3.3). The tenor soloist sings the opening of the *Kyrie* in the same manner as the first *Kyrie* found at measure 32. The only difference is that the chorus sings underneath the soloist on a neutral vowel. Just like the *Christe*, the middle phrase (E) of this section has different words. The tenor soloist enters at measure 64 with “Señor, que enviaste al Espíritu Santo” (Lord, who sent the Holy Spirit). The chorus concludes the statement with “para hermanar a todos los pueblos” (to unite all people). Just as in the middle section (D) of the *Christe*, Ramírez restates the middle statement (E) with the chorus singing the first part and the tenor soloist singing the final part. Ramírez concludes the movement with the chorus singing the final two-fold *Kyrie* at measure 74.

By combining the traditional *Kyrie* text and the words by Father Antolino Osvaldo Catena, Ramírez’s *Kyrie* expresses an understanding that both Christ’s blood and His Holy Spirit were given in order to receive blessings. From these blessings comes a message of joy and thanks that Ramírez sets to music in his second movement, “Gloria a Dios” (Glory to God).

Table 3.3. Two-fold *Kyrie*

<i>Kyrie</i>		
A	E	A
tenor soloist	tenor soloist & chorus	chorus
Señor, ten...	... al Espíritu...	Señor, ten...

Gloria a Dios (*Gloria*)

“Gloria a Dios” (Glory to God) is the second movement in Ramírez’s *Misa Por La Paz y La Justicia*. The text used for this movement comes from the second part of the Ordinary Mass, which is sung during all liturgical occasions, except for *Missa pro defunctis* (Mass for the dead). Divided into five sections (*hymnus angelicus*, acclamations, invocations, petitions, and *doxology*), the *Gloria* movement contains one of the longest texts in the Mass of the Ordinary.³⁶ Ramírez deviates slightly from the order by incorporating a second *hymnus angelicus* before the *doxology*.

The beginning text of the *Gloria* is known as *hymnus angelicus* (angelic hymn) because it comes from Luke 2:14 when the multitude of angels appeared unto the shepherds.³⁷ Ramírez repeats this beginning text twice before moving into the acclamations. Each of the five acclamations are repeated twice. The first four acclamations, “Te alabamos” (We praise you), “te bendecimos” (we bless you), “te adoramos” (we worship you), and “te glorificamos” (we glorify you), are sung in sequential order. Afterwards, the chorus repeats the same four acclamations. The fifth acclamation, “te damos gracias por tu inmensa Gloria” (we give thanks

³⁶ Ron Jeffers, *Translations and Annotations of Choral Repertoire - Volume I: Sacred Latin Texts* (Corvallis: Earthsongs, 1988), 50.

³⁷ *The Student Bible, New International Version* (Grand Rapids: Zondervan Publishing House, 1992), 914.

to you for your great glory), is sung by the chorus and tenor soloist repeated twice. Ramírez transitions into the invocations. The first invocation “Señor Dios. Rey Celestial. Padre Todopoderoso” (Lord God, Heavenly King. God the Father almighty) is sung by the chorus. The tenor soloist completes the remaining text of the invocations. The petitions are in sequential order. Both the tenor soloist and chorus alternate sections of the petitions until the final statement “ten piedad de nosotros” (have mercy on us) is sung by the tenor soloist. The text returns to the hymnus angelicus, which follows the same structural pattern as before. The final fifth section, doxology, is presented in a responsorial style with the chorus singing “Sólo Tú” (only you) and the tenor soloist completing the remaining words of the doxology “Porque sólo Tú eres Santo” (For only you are Holy).

The movement concludes in a multitude of sung “Amen” by the chorus, with the final “Amen” being sustained the longest. The conclusion of the second movement also ends the first portion of the Mass of the Ordinary. The third movement continues the Mass of the Proper, “Salmo responsorial” (Responsorial Psalm).

Salmo responsorial

“Salmo responsorial” is the first movement in *Misa Por La Paz y La Justicia* that is part of the Mass of the Proper. The words come from Psalm 85 and Psalm 72.³⁸ The first scripture, Psalm 85, indicates that the Lord will teach peace to His people. The second scripture, Psalm 72, states that the Lord will defend the meek and humble, as well as condemn their oppressors. As indicated in the title of the movement, parts of each of the Psalms are performed in a responsorial

³⁸ Ariel Ramírez official website (arielRamirez.com) states that the text comes from Psalms 84 and 71.

mode. The structure of a Responsorial Psalm includes a cantor or choir to sing part of the verse, which is followed by a congregational response. Because *Misa Por La Paz y La Justicia* does not involve the participation of a congregation, Ramírez substitutes the chorus in its place as the response to the tenor soloist, as well as the narrator. Ramírez also reverses the traditional structure by having the chorus sing the response first, followed by the verses.

As the movement begins, the opening text expresses the idea of water, in the form of either dew or rain, enriching the Earth as God's justice rains down upon His people. The statement also indicates that this justice will open the earth and emerge from the land. Neither Psalm 85 nor Psalm 72 has any correlation to this concept of water as God's justice. Only in Isaiah 45:8 is there any reference to water showering the Earth as a way for the land to open and salvation to spring up.³⁹ However, this verse refers to the water as God's righteousness rather than God's justice. Ramírez may have adapted Isaiah 45:8 as part of the chorus's response to the Psalm verses from Psalms since the text is very similar. Regardless, the focal points of this movement come from Psalm 85:8-9, sung by the tenor soloist, and Psalm 72:4, spoken by the narrator.

The message reveals that through the words of Christ, peace and salvation will come unto the community who learns Christ's teachings. Ramírez divides the text into two parts. The first part, the Lord teaching peace to His people, accompanies the tenor soloist with the bombo and the 12-string guitar. As the second part begins, Ramírez eliminates all instruments to change the texture of the music. The choir becomes the accompaniment by joining the soloist to express the message of salvation for His community.

³⁹ *The Student Bible, New International Version* (Grand Rapids: Zondervan Publishing House, 1992), 646.

The narrator speaks the second scripture, verse 4 from Psalm 72. The overall focus of Psalm 72 offers a celebration and a blessing for King Solomon. Verse 4 states that the king will defend and help his people, as well as condemn their oppressors. In the scripture, the word he indicates an Earthly king. However, Ramírez's use of "El" (He) alludes to a Godly king. With this reference to a Godly king, Ramírez uses Psalm 72:4 to convey the concept of God's eternal help. This verse is only spoken as a complete phrase by the narrator. Afterwards, the tenor soloist and chorus restate the second half of the verse "condenará a sus opresores..." (He will condemn their oppressors...).

The movement concludes with the return of the choral response on a neutral vowel, instead of the text. By omitting the choral text at the end of the movement, the final statement sung by the tenor soloist and chorus, "hará reinar la paz y la justicia" (peace and justice will reign), becomes the focal point for the whole movement. With the closing of this movement, shouts of acclamation and joy begin the fourth movement, "Aleluia" (Alleluia).

Aleluia

The fourth movement text comes from one of the beatitudes in the Sermon on the Mount. Ramírez employs the seventh statement, "Blessed are the peacemakers, for they will be called sons of God."⁴⁰ The movement begins with shouts of "Alleluia" sung by the tenor soloist and chorus. As the chorus continues the song of joy, the tenor soloist sings about Jesus glorifying the builders of peace. The movement concludes with one final "Alleluia" sung by the soloist.

⁴⁰ *The Student Bible, New International Version* (Grand Rapids: Zondervan Publishing House, 1992), 859.

Homilía

In the fifth movement, the “Homilía” (Homily) is when the word of God is explained to the people.⁴¹ This combination of texts by Félix César Luna, Father Antonio Osvaldo Catena, and a speech given by Pope John Paul II establishes the idea that peace can be fulfilled when the people of God learn to teach peace.

Employing the structure and character of the *Zamba* dance for the homily, the text naturally divides into two parts to parallel the dance. Each part contains two narrations and three choral parts. Ramírez applies the choral part as a reflection on the spoken words by the narrator. Because the first section is a cappella, Ramírez’s underlays the narration with the chorus singing unified vowels and vocal percussion sounds, such as “tum” and “Pompo.” Ramírez begins the movement with the chorus asking God to shower the world with peace “derrame paz en la creación” (shower peace upon the world), followed by the narration. Ramírez employs Pope John Paul II’s opening words of welcome as the first narration. The words describe the idea that if peace is to be desired, then peace must come from the heart.⁴² This statement is followed by the chorus asking for more words of comfort. Ramírez begins the second narration with the Pope addressing the people personally. In this second narration, the Pope shares his idea that all men and women are called by God to form a single family.⁴³ Even if peace among the people

⁴¹ Semblanzas Productiones, “Obras: *Misa Por La Paz y La Justicia*,” Sitio Oficial de Ariel Ramírez, <http://www.arielramirez.com/obra3.htm> (accessed December 12, 2016)

⁴² Pope John Paul II. “To Reach Peace, Teach Peace” Message of His Holiness Pope John Paul II for the Celebration of the Day of Peace on January 1, 1979. http://w2.vatican.va/content/john-paul-ii/en/messages/peace/documents/hf_jp-ii_mes_19781221_xii-world-day-for-peace.html (accessed on January 25, 2017).

⁴³ Ibid.

becomes disrupted, the people need to know that in Christ they can find hope for peace. Ramírez ends the first section with the chorus reflecting on the words of the Pope with statements of “danos tu paz” (grant us your peace).

Between the two sections, an eight-measure piano and organ duet serves as a transition. After the duet, the text continues in a cappella style. The chorus begins the second section continuing to ask for peace to the world. The third narration explains that through hard work and united actions, peace is attainable, followed by a choral response. The final narration, that the people of God must forgive their enemies and not be afraid to teach peace to others, provides a conclusion to the Homily. The chorus ends with “danos tu amor, danos tu paz” (grant us your love, grant us your peace) as a finale to this movement.

Creo en Dios (*Credo*)

Ramírez’s sixth movement, “Creo en Dios” (I believe in God), integrates the Spanish *Credo* text with little alteration. The scripture text is divided between the tenor soloist and the chorus. The opening begins with a poly-textual layering between the baritones, sopranos and contraltos, and tenor soloist. The text is first set by the baritones singing “Padre Todopoderoso” (Father Almighty). Sopranos and contraltos add on top of the text “Creador de cielo y la tierra” (Creator of Heaven and Earth). The tenor soloist joins the chorus with “Creo en Dios” (I believe in God). Within the entire Mass, the beginning of the sixth movement contains the only compositional form to use a poly-textual style. After all three statements have been made, Ramírez repeats the poly-textual form this time beginning with the baritones, sopranos, and contraltos. Once the opening Spanish *Credo* has been restated, Ramírez continues the traditional text without alterations.

Because the sixth movement is based on the *Malambo* dance⁴⁴, Ramírez has two instances when the chorus sings percussive sounds, such as “pa,” “pom,” and “tum”. These vocal sounds have no correlation to the *Credo* text, but add to the imagery of horse hoofs and the stomping of dancers’ feet. This use of choral percussive sounds creates a tone color that enriches the accompaniment by the percussion ensemble.

Santo es el Señor (*Sanctus*)

The seventh movement, “Santo es el Señor” (Holy is the Lord), derives its text from the Latin *Sanctus - Benedictus*. The movement is divided into two sections. The first half contains the Spanish *Sanctus*. It opens with the chorus singing continuously on the word “Santo” (Holy) before the tenor soloist begins the main text. The second half begins after a four-measure interlude by the quenás and sikus. Ramírez repeats the Spanish *Sanctus* before concluding the text with the Spanish *Benedictus*.

Although Ramírez does incorporate a short four-measure phrase of choral percussive sounds in the second section by the tenors and basses before the Spanish *Benedictus*, the tone color of this movement does not change, unlike the choral percussive sounds in “Creo en Dios.” The absence of two against three rhythmic patterns causes the choral percussive sounds in “Santo es el Señor” to blend into the text without any change in the tone color of the movement.

⁴⁴ *Malambo* is folk dance that originated in the rural areas of northern Argentina. The dance is a pantomime fight by two or more cowboys. The male dancers create the sounds of horses’ hooves by clicking their heels and stomping their feet.

Cordero de Dios (*Agnus Dei*)

Aside from the opening four measure piano introduction, the eighth movement is based off the text from the *Agnus Dei* and is unaccompanied. The message from “Cordero de Dios” (Lamb of God) returns to the idea of mercy that was first stated in the opening movement “Señor, ten piedad de nosotros” (Lord, have mercy on us). The Spanish *Agnus Dei* maintains the same form as the Latin *Agnus Dei*. However, the original text of the Latin *Agnus Dei* states a plural form of the word “sins.” Ramírez uses a singular noun “el pecado” (the sin). This is different from his first Mass, *Misa Criolla* (Creole Mass), where he employs the plural form. With the use of the singular noun in *Misa Por La Paz y La Justicia*, Ramírez returns to the speech by Pope John Paul II, where he expresses the idea that the original sin was the break between God and man, and brother and sister.⁴⁵

Comunión

The word “Communion” (or Holy Communion) is a term used by Protestant churches to describe the rite of the breaking of bread and drinking from the cup, also known as the Lord’s Supper. Catholicism uses the word Eucharist, the Latin verb “to give thanks,” to indicate the rite itself.⁴⁶ However, the act of eating the bread and drinking from the cup is referred to as Communion in the Catholic service. Ramírez titles his ninth movement “Comunión”

⁴⁵ Pope John Paul II. “To Reach Peace, Teach Peace” Message of His Holiness Pope John Paul II for the Celebration of the Day of Peace on January 1, 1979. http://w2.vatican.va/content/john-paul-ii/en/messages/peace/documents/hf_jp-ii_mes_19781221_xii-world-day-for-peace.html (accessed on January 25, 2017).

⁴⁶ Eugene LaVerdiere, *The Eucharist in the New Testament and the Early Church*, (Collegeville, MN: The Liturgical Press, 1996), 1.

(Communion), to indicate that the physical action of taking the bread and drinking from the cup is the action that people must take to create peace and justice in society.

The text is set up as a dialogue between the Lord and those who come to the table before God. The dialogue is set up as four invitations by the Lord to his people. The first invitation by the Lord is the welcoming of all people to the Lord's table. The Lord invites the people to eat the bread and drink from the cup. Also found in the second section is the Lord inviting the people to look for strength that comes from love and forgiveness. Just as one must take the bread and drink from the cup with physical action, so the physical actions of love and forgiveness are needed to create peace and justice. The third invitation presents the sacrifice of Jesus Christ on the cross to save people from sin as an inspiration for them to practice brotherly unity. The final invitation, which ends the text, employs the image of God's heavenly kingdom. Just as He has created that kingdom, so should people create a new humanity. With the welcoming to the table, the breaking of the bread and drinking from the cup, the inspiration of the sacrifice of Jesus Christ, and the creating of the new heavenly kingdom, the people of God are now to be the symbol of God's liberation, workers of God's peace, and disciples of God's love.

Salmo 150

The last movement of *Misa Por La Paz y La Justicia* focuses on Psalm 150. In this last chapter of the Book of Psalms, each of the six verses expresses praise to the Lord through the sounds of wind and string instruments, the crashing of cymbals, and the movement of dancing. The text in the last movement continues the praise of God through the performance of instruments, but Father Osvaldo Catena changes the types of instruments to reflect the

indigenous instruments of Northwest Argentina. While the Bible describes the praising of God through trumpets and other wind instruments, Father Catena indicates the use of sikus and quenenas. He also replaces the praise of harps and lyres with that of charango and guitars.

At the end of the movement, the narrator speaks the words of Revelations 21:1-4. The scriptures express the new Jerusalem descending down from heaven, so that His people may dwell in fellowship within the new city.⁴⁷ It is through this text that Ramírez ends the Mass with the idea of a new Holy City in which all people will live in peace and harmony together, without the fear of death, sorrow, or pain. To which the chorus concludes with a final shout of Hallelujah and praise to the Lord.

⁴⁷ *The Student Bible, New International Version* (Grand Rapids: Zondervan Publishing House, 1992), 1141.

CHAPTER 4

MISA POR LA PAZ Y LA JUSTICIA: ANALYSIS OF MUSIC

Ramírez exhibited great complexity in his first Mass, *Misa Criolla*, and in several different ways, he does so again in his second Mass. With the exception of “Salmo responsorial,” each movement of *Misa Por La Paz y La Justicia* is based on a folk dance and/or folk tune. Ramírez uses these traditional musical constructs as the foundation for his unique integration of sacred message in music of the people.

The analysis of each movement will be based on Julius Herford’s method of “bar analysis” as demonstrated in *Choral Conducting A Symposium*.⁴⁸ The Herford format allows the conductor to have an overview of each movement. This overview table for each movement will list the musical form, bar number, voice, text, instrument, and tonal key with as much detailed musical analysis as is practical. But as Herford states, “to fully understand a score, the conductor must have the score in hand.”⁴⁹ A full conductor score is available through Stichting Argentijnse Muziek.⁵⁰ With the first and second editions no longer in print, the edition used in this analysis is the third edition.

This chapter will also contain breakdowns of important moments within each movement. These breakdowns will examine the folk dance or folk tune that is used by Ramírez and its relationship to the indigenous people of the area. Text painting and significant chromatic

⁴⁸ In Herford’s *Choral Conducting A Symposium* chapter 5 is the choral conductor’s preparation of the musical score through the use of charts.

⁴⁹ Julius Herford and Harold A. Decker, *Choral Conducting: A Symposium*, (Englewood Cliffs: Prentice-Hall, 1973), 178.

⁵⁰ Stichting Argentijnse Muziek is a music company in the Netherlands that distributes and provides information on Argentinian music. <http://www.argentijnsemuziek.info>

harmonies will be described in detail. Any musical moment related to liturgical style of singing such as chant will be identified and analyzed. Integration of the narration and the instruments will also be discussed as it relates to the construction of *Misa Por La Paz y La Justicia* as a whole.

Introducción

Table 4.1. A Herford analysis on *Misa Por La Paz y La Justicia*: Introducción

Bar:	1 – 3, (3)	4 - 6, (3)	7 - 9, (3)	10, (1)	11 - 12, (2)	13, (1)	14 - 15, (2)	16, (1)
Voice:	sop.	bar.	con.	con.	ten.	sop.	sop.	ten.
Text:	<i>Neutral vowel until bar 31</i>							
Instrument:								
Key:				text- painting(T-P)			T-P	T-P

Bar:	17, (1)	18 - 19, (2)	20 - 24, (5)	25, (1)	26 - 28, (3)	29, (1)	30, (1)	31, (1)
Voice:	con.	con.	bas.			con.		
Text:				Narration				
Instrument:	sikus		synthesizer	bongó				piano
Key:	vii ^{Ø4/3}	T-P	whole tone scale	F#- ¹¹	T-P	V7b9	V7	

The Mass opens with a thirty-one bar introduction for narrator, chorus, sikus, bongó, sintetizador (synthesizer), and piano. The structure of the first movement is divided into two parts. The first part consists of only the chorus, a siku, and a sintetizador (synthesizer). The second part continues with the texture of the first part and adds the narrator, a bongó, and a piano. An adaptation of the text, spoken by the narrator, comes from Jeremiah 31:15.

The first part of the “Introducción” sets the opening lamentations of the Mass. The emotion of sorrow and sadness is expressed through Ramírez’s use of text painting found throughout the first part of the “Introducción.” The text-painting consists of two half-notes that

are descending by half steps into a sustained whole-note. This chromatic descent on extended whole and half-notes embodies a long lamentation or sigh (See Figure 4.1). Ramírez then uses this emotional atmosphere to set the stage for the text spoken by the narrator.



Figure 4.1. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Introducción,” mm. 1-10.

The second part of the “Introducción” begins with the narrator speaking an adaptation of the text from Jeremiah 31:15. It is the underscore of the narration in which Ramírez uses a higher order tertian chord (See figure 4.2). This F#11 chord is the first of many higher order tertian chords found throughout the Mass. The extended chord could possibly indicate a reaching heavenward. The chord could also be considered a poly-chord. The poly-chord is made up of an F sharp minor triad and a G diminished triad. These two chords create a cluster of dissonance reflective of the spoken text. However, the chord is not stacked as a typical poly-chord in traditional compositional writing. Typical poly-chord composition has the chords stacked on top of each other. This would have the F sharp minor triad on the bottom with the G diminished triad on top. Both chords would share the inharmonic note D flat/C sharp.

Figure 4.2. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Introducción,” mm. 27-31.

Señor, ten piedad de nosotros (*Kyrie*)

Table 4.2. A Herford analysis on *Misa Por La Paz y La Justicia*: Señor, ten piedad de nosotros

	A			
Bar:	32 - 35, (4)	36 - 38, (3)	39 - 43 (2+3)	44 - 45, (2)
Voice:	soloist	CTBB		chorus
Text:	Señor Dios...	Señor, ten...	Señor, que...	Señor, ten...
Instrument:	n/a			
Key:	D+: I	IV ⁶ - V - V/IV	vi ⁶ - V/V - N - V - i	bVI - V/V - N - V - I

	B			
Bar:	46 - 50, (5)	51 - 52, (2)	53 - 55 (3)	56 - 58, (3)
Voice:	soloist/chorus	soloist - chorus	chorus - soloist	chorus
Text:	Cristo, ten...	Cristo, que...	Cristo, que...	Cristo, ten...
Instrument:	n/a	charango	n/a	
Key:	I - IV - I - IV	V/IV	V - I	V ^{6/4} - vi ⁷ - V ^{6/4} - IV - I

(table cont'd.)

	A'			
Bar:	59 - 63, (5)	64 - 68, (3+2)	69 - 73, (3+2)	74 - 76. (3)
Voice:	soloist/chorus	soloist - chorus	chorus - soloist	chorus
Text:	Señor, ten...	Señor, que...	Señor, que...	Señor, ten...
Instrument:	n/a	charango	n/a	
Key:	I - IV - I - IV	V/IV - IV - V	V - IV - V	V ^{6/4} - I

The *Kyrie* portion of the Mass begins with “Señor, ten piedad de nosotros” (Lord, have mercy upon us). The texture consists of a tenor soloist, a SCTBB chorus, and the charango. The movement is composed as an unaccompanied *Kyrie* in three parts. Ramírez utilizes the charango in the second and third part of the *Kyrie* as transitional moments between the tenor soloist and chorus.

The first part of the *Kyrie* is centered on the key of D major. The movement opens with the tenor soloist singing a *Baguala* style on a tonic chord. As the chorus enters at measure 36, the music transitions into a series of extended secondary dominant chords that leads to a Neapolitan chord in root position at measure 42 (See figure 4.3). It is not common for secondary dominant chords to lead into a Neapolitan chord, however the text reveals that Ramírez used the Neapolitan chord to emphasize the word “pecado” (sin) before resolving to the dominant chord. Ramírez also borrows from the natural minor scale. In measure 43, Ramírez uses a minor tonic chord and a lowered major sixth chord. This is a way to prolong the arrival of the major tonic chord at measure 45, before the transition into the second part of the *Kyrie*.

The remaining two parts of the *Kyrie* are not as complex as the first part. Both part two and three maintain the tonal center of D major without any extended secondary dominant chords or Neapolitan chords. One point of interest is the use of the subdominant chord and the tonic chord. Although a plagal cadence is used to end the second part of the *Kyrie*, a constant

repetition of subdominant and tonic chords is sung by the chorus under the tenor soloist *Baguala* folk tune (See figure 4.4). This suggests a choral “Amen” underneath the text.

40

S. hom-bre pa-ra-reu-nir a los hi-jos de Dios, dis-per-sos por el pe-ca-do, Se-ñor ten pie

C. hom-bre pa-ra-reu-nir a los hi-jos de Dios, dis-per-sos por el pe-ca-do, Se-ñor ten pie

T. hom-bre pa-ra-reu-nir a los hi-jos de Dios, dis-per-sos por el pe-ca-do, Se-ñor ten pie

Bar. hom-bre pa-ra-reu-nir a los hi-jos de Dios, dis-per-sos por el pe-ca-do, Se-ñor ten pie

B. hom-bre pa-ra-reu-nir a los hi-jos de Dios, dis-per-sos por el pe-ca-do, Se-ñor ten pie

vi V V V V6 V V6 V V6 N V i bVI V

Figure 4.3. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Señor ten piedad de nosotros,” mm. 40-43.

	A (cont'd.)				
Bar:	29, (1)	30 – 38, (1+2+2):	39 - 47 (4+4)	47, (1)	48 – 56, (2)
Voice:	soloist	soloist/chorus:	chorus	soloist	soloist/chorus
Text:	Gloria a Dios en el ...		Y en la...	Gloria a Dios en el ...	
Instrument:		Full ensemble (- elec. Guitar)			
Key:	E-: V	i - III - VI - III - VI	iv - V - i - III - i - V	V	i - III - VI - V/VII

	A (cont'd.)				
Bar:	57 - 62, (3+3)	63 - 70, (1+2+3+2)	71 - 78, (2+2+4)	79 - 86, (2+2+2+2)	87 - 93, (2+2+3)
Voice:	chorus			soloist/chorus	chorus
Text:	y en la tierra...	Te alabamos...	te damos...	Señor Dios...	
Instrument:		Full ensemble			
Key:	B-: i - V - i	chant	chant	A+: I - IV - V	I - bIII - bVI - V

	Bridge:	Triste: B		Bridge:
Bar:	94 - 99, (3+1+2)	100 - 112, (2+3+2+2+4)	113 - 128, (4+3+2+1+6)	129 - 134, (4+2)
Voice:	chorus	soloist	soloist/chorus	soloist/chorus
Text:	Dios Padre...	Señor, Hijo unico...	Tú que quitas...	Tú que estas...
Instrument:		12 string guitar		
Key:	chant	E mixolydian	A mixolydian	chant

	<i>Cueca:</i> A			
Bar:	135 - 152, (3+8+4+3)	153 - 170, (1+5+4+4+3+1)	171 - 181, (1+5+1)	182 - 188, (3+4)
Voice:	n/a	soloist/chorus	soloist/chorus	soloist/chorus
Text:	n/a	Gloria a Dios...	Gloria a Dios...	Porque solo...
Instrument:	Strings	Full ensemble (- elec. guitar)		
Key:	G+: chromatic - V	I - IV - V/V - V - I	F+: vi - V - I - V	G+: IV - I - V - I

	A (cont'd.)			
Bar:	189 - 195, (4+3)	196 - 199, (2+2)	200 - 204, (2+2)	205 - 213, (2+2+2+3)
Voice:	soloist/chorus	soloist/chorus	soloist/chorus	soloist/chorus
Text:	Porque solo...	Solo Tu...	Solo Tu...	Solo Tu...
Instrument:	Full ensemble (- elec. guitar)			
Key:	E+: ii - V - ii - V	I - V	I - IV - bIII - V	I - V - bIII - V

(table cont'd.)

	Coda		
Bar:	214 - 217, (2+2)	218 - 223, (2+2+2)	224 - 227. (2+2)
Voice:	chorus	chorus	chorus
Text:	Amen	Amen	Amen
Instrument:	Full ensemble		
Key:	E+: V	IV - V - bIII - bVII	V - I

The second movement, “Gloria a Dios” (Glory to God), is the longest movement within the Mass. The texture incorporates the tenor soloist, the chorus, four string guitarists, and a number of percussion instruments (toms, temple blocks, tambourine, bombo, and jingle bells). This is also one of two movements that is scored for a folk dance, *Cueca*, and a folk tune, *Triste*. The movement is divided into a ternary form with a coda at the end.

The instrumental introduction expresses the idea of exaltation through music. The *Cueca* folk dance shifts between the 6/8 pattern and the 3/4 pattern. As the voices enter at measure 30, one would assume that the tune would be in a major key. However, this is not the case. The tonal center shifts from D major to E minor. Ramírez maintains the emotion of joy through the music by incorporating the rhythmic pattern of the *Cueca*.

This beginning portion also contains a liturgical style of singing found in Catholic churches. Being a devout Catholic, Ramírez incorporates a chant section into this Mass. The chant is not in a traditional format, but more of a polyphonic setting that encompasses only two chords (See figure 4.5). Between measures 71 through 78, Ramírez shifts between a D major and an E major chord. Aside from the pedal E4 in the basses and B4 in the baritones, the tenors and contraltos maintain a close range from the lowest note to their highest note within that passage. Although the sopranos have a slightly larger range, the musical phrase should be viewed as transitional material into a new key and new section. Ramírez incorporates this style

of chant as the means to transition from the *Cueca* into the *Triste* section of the second movement.

The *Triste* folk dance used in the “Gloria a Dios” is expressed through two mixolydian scales. Both scales, with the lowered seventh, create a feeling of misery and despair. The E mixolydian scale is used as a beginning of prayer by calling out to God in a sorrowful expression (See figure 4.6). As the text of the *Gloria* transitions into God taking away the sin of the world, Ramírez uses an A mixolydian scale (See figure 4.7). It is in measure 114 where the subtonic note is used on the word “pecado” (sin).

It seems that Ramírez creates a unique chord color when the text uses the word “pecado.” This was previously seen in the *Kyrie* movement, which incorporated a Neapolitan chord, and will be seen again in the *Agnus Dei* movement, with the use of a modal mixtures.

The movement concludes with a return to the *Cueca* folk dance. Like the beginning of the movement, this reappearance of the *Cueca* is joyful. While this section never shifts into a minor scale, Ramírez does incorporate modal mixtures. During the final “Amen,” these modal mixtures allow each chord to remain in a major triad. This causes, in the key of E major, major triads built on the lowered third and seventh scale degrees (See figure 4.8). By applying the lower third and lower seventh scale degree, the music maintains the joyful acclamations of the Amens sung by the chorus.

S. te a - la - ba - mos, te ben-de - ci - mos, te a - do - ra - mos,

C. te a - la - ba - mos, te ben-de - ci - mos, te a - do - ra - mos,

T. te a - la - ba - mos, te ben-de - ci - mos, te a - do - ra - mos,

Bar. te a - la - ba - mos, te ben-de - ci - mos, te a - do - ra - mos,

B. te a - la - ba - mos, te ben-de - ci - mos, te a - do - ra - mos,

Figure 4.5. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Gloria a Dios,” mm. 71-76.

104 Je-su - cris - to, Se - ñor Dios, Cor-de-ro de Dios, Hi-jo del Pa - dre,

Figure 4.6. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Gloria a Dios,” mm. 104-11.

112 Tu que qui-tas el pe-ca-do del mun - do,

Figure 4.7. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Gloria a Dios,” mm. 112-17.

Figure 4.8. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Gloria a Dios,” mm. 219-22.

Salmo responsorial

Table 4.4. A Herford analysis on *Misa Por La Paz y La Justicia*: Salmo reponsorial

	A			
Bar:	1 - 12, (2+4+2+4)	13 - 16, (2+2)	17 - 25, (1+2+1+2+3)	26 - 31, (2+3)
Voice:	chorus	chorus	chorus	chorus
Text:	humming	Que el cielo...	su rocío...	humming
Instrument:	charango			charango
Key:	text-painting	(T-P)	(T-P)	(T-P)

	A (cont'd.)	B			
Bar:	32 - 43, (5+2+2+2)	44 - 53, (2+4+4)	54 - 56, (3)	57 - 61, (1+2+2)	62 - 66, (2+3)
Voice:	chorus	soloist	chorus	soloist/chorus	chorus
Text:	Que se...	El Señor...	humming	su salvación...	se llenará...
Instrument:		Bombo/Gtr. 12			
Key:	pentatonic	A+: I - IV - V	I - V	bVI - I ⁶	V - I

(table cont'd.)

	A			
Bar:	67 - 70, (2+2)	71 - 79, (1+2+1+2+3)	80 - 85, (2+4)	86 - 97, (5+2+2+2)
Voice:	chorus	Chorus	chorus	chorus
Text:	Que el cielo...	su rocío...	humming	que se abra...
Instrument:			charango	
Key:	(T-P)	(T-P)	(T-P)	Pentatonic

	C				
Bar:	98 - 102, (2+4)	103 - 107, (4)	108 - 110, (3)	111 - 114, (4)	115 - 120, (3+3)
Voice:	narrator/chorus			soloist/chorus	
Text:	humming	El defender...	los pobres	condenará...	la paz y la ...
Instrument:	bombo/ Gtr. 12			bombo	
Key:	A+: I - V	I - IV - I - V	I - V	VI - I	I - V - I

	A			
Bar:	121 - 125, (4+1)	126 - 128, (3)	129 - 130, (2)	131 - 132, (2)
Voice:	chorus			
Text:	[o]	[a]	[o]	[u]
Instrument:				
Key:	pentatonic	(T-P)	(T-P)	(T-P)

In the third movement, “Salmo responsorial,” Ramírez does not assign a folk tune or a folk dance. The texture is created by a soloist, a chorus, a narrator, a bombo, a charango, and a twelve-string guitar. The movement is structured in a rondo form. Ramírez composes this movement with the idea of text-painting and the liturgical style of call and response.

The movement begins with the chorus singing about the rain falling from the heavens. Ramírez evokes the sounds of the wind and the falling of the rain with hums by the tenors and baritones and with the sopranos and altos singing on a unified [o] as a form of textual painting. (See figure 4.9). As the chorus sings about the Earth, the ground opening up so that the Savior may come forth, Ramírez text-paints the Earth splitting open by building upon one another (See figure 4.10). Aside from the baritones and basses beginning the pattern, each vocal line enters

one measure later using the same text, rhythm, and pitch. These two text-painting imageries are used three times throughout the movement.

Figure 4.9 shows a musical score for a reponsorial psalm. The Soprano (S.) and Contralto (C.) parts sing a short phrase, followed by the Tenor (T.), Baritone (Bar.), and Bass (B.) parts singing a longer phrase. The lyrics are "Que el cie - lo en - ví-e". The dynamics are marked as *p* (piano) and *mf* (mezzo-forte). The Tenor, Baritone, and Bass parts have a "b.c." (basso continuo) line below them.

Figure 4.9. Ariel Ramírez, *Misa Por La Paz y La Justicia*, "Salmo reponsorial," mm. 9-16.

Figure 4.10 shows a musical score for a reponsorial psalm. The Soprano (S.) and Contralto (C.) parts sing a short phrase, followed by the Tenor (T.), Baritone (Bar.), and Bass (B.) parts singing a longer phrase. The lyrics are "Que se a - bra la tie - rra.". The dynamics are marked as *p* (piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *cresc.* (crescendo). The Tenor, Baritone, and Bass parts have a "b.c." (basso continuo) line below them.

Figure 4.10. Ariel Ramírez, *Misa Por La Paz y La Justicia*, "Salmo reponsorial," mm. 30-36.

In section B and section C, Ramírez no longer uses text-painting and firmly sets the tonal key in A major. Although both sections have some differences, they both incorporate the use of call and response. This is seen at the end of each section when the last few words are sung and the chorus responds with the same words (See figure 4.11). Both movements also rely on the tenor soloist and/or narrator to provide the majority of the Psalm reading.

61

T. Solo *f* selle-na-rá de su Glo - ria.

S. *mf* de su Glo - ria, de su Glo - ria.

C. *mf* de su Glo - ria, de su Glo - ria.

T. *mf* de su Glo - ria de su Glo - ria.

Bar. *mf* de su Glo - ria, Glo - ria.

B. *mf* de su Glo - ria, Glo - ria.

Figure 4.11. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Salmo reponsorial,” mm. 61-66.

Aleluia

Table 4.5. A Herford analysis on *Misa Por La Paz y La Justicia*: Aleluia

	Introduction: <i>Ritmo Toba</i> (continues throughout the movement)			
Bar:	1 - 4, (4)	5 - 10, (3+3)	11 - 14, (2+2)	15 - 21, (3+4)
Voice:		TBB chorus	full chorus	
Text:		vocal percussion		
Instrument:	percussion and sikus	+ Sintetizador		
Key:	Perfect 5ths		D+: I - I - I - I	I - I - I - I - I

	A: <i>Baguala</i>	B	A	B	Coda
Bar:	22 - 29, (4+4)	30 - 39, (4+4+2)	40 - 47, (4+4)	48 - 59, (4+3+5)	60 – 64. (3+2)
Voice:	chorus	soloist/chorus	chorus	soloist/chorus	
Text:	Aleluia	Aleluia	Aleluia	Felices los que...	
Instrument:	elec. bass and chaschas		+ Sinth. and Sikus		
Key:	I - I - I - I	IV - V - I - vi - I	I - I - I - I	I - I - I - I	iv - bVII - I

The energetic sounds of Ramírez's fourth movement, "Aleluia," are expressed through the syncopated sounds of the sikus, as well as the percussive rhythms of the chaschas, cascabeles, and berimbau pequeno (See figure 4.12). Although the *Ritmo Toba* is not a specific rhythmic pattern, the use of these instruments creates a sense of dance. With the chorus of tenors, baritones, and basses singing an open fifth on D4 and A4, the key of D major becomes the tonal center when the sopranos and contraltos enter at measure 11.

The whole movement remains in the key of D major. This is due to the use of the *Baguala* folk tune sung by the sopranos and contraltos at measure 22 and the tenor soloist at measure 30. Ramírez composes the majority of the work based on D, F sharp, and A notes. It is during the last four measures of the movement that Ramírez uses two borrowed chords from the parallel minor, before ending on a D major chord (See figure 4.13). The first chord at measure 60 is a minor subdominant chord as a higher order tertian chord in first inversion. Since the chord is in first inversion, the Bb in the bass line moves upward by a whole step to C natural. As

C natural is not part of the D major scale, Ramírez uses a bVII, also known as a non-diatonic chord, to resolve into the D chord at measure 62. The bVII acts as a dominant chord. This causes all three chords to ascent upward by whole steps in the bass line to the tonic chord of the movement.

The musical score for Figure 4.12 consists of five staves. From top to bottom, they are: Chaschas (2/2 time, with rhythmic patterns), Cascabeles (2/2 time, with a *ppp* dynamic marking and sustained notes), Berimbau pequeño (2/2 time, with rhythmic patterns), Sintetizador (Bass clef, 2/2 time, with sustained notes), and Sikus (Treble clef, 2/2 time, with a melodic line). The key signature has two sharps (F# and C#).

Figure 4.12. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Aleluia,” mm. 1-3.

The musical score for Figure 4.13 shows five staves. From top to bottom, they are: Soprano (S.), Alto (C.), Tenor (T.), Baritone (Bar.), and Bass (B.). Each staff has the lyrics "le - lu - ia." written below it. The key signature has two sharps (F# and C#). Below the Bass staff, the chords iv¹¹, bVII, and I are indicated, corresponding to the harmonic progression in the vocal parts.

Figure 4.13. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Aleluja,” mm. 60-64.

Homilía

Table 4.6. A Herford analysis on *Misa Por La Paz y La Justicia*: Homilía

	A	B	A	C
Bar:	1 - 4, (4)	5 - 12, (4+4)	13 - 16, (4)	17 - 24, (4+4)
Voice:	Chorus	Narrator/Chorus	Chorus	Narrator/Chorus
Text:	El Reino de...	A todos vosotros..	Ven, Reino de	Queridos...
Instrument:				
Key:	D-: i - iv - V/V - i	VI - V/V/V - VI - V	i - iv - V/V - i	i - iv - V/V - V

	C (cont'd.)		A'	Interlude
Bar:	25 - 28, (4)	29 - 32, (4)	33 - 38, (2+2+2)	39 - 46, (4+4)
Voice:	Narrator/Chorus	Narrator/Chorus	Chorus	
Text:	Los fracasos...	perseguidos per	Dios de la...	
Instrument:				piano/organ
Key:	$\ddot{v}^{6/5}$ - V/iv - i - VII	iv - $\ddot{v}^{4/2}$ - IV - V	i - V/V - V/iv - V - i	i - V - i - V

	A	B	A	C
Bar:	47 - 50, (4)	51 - 58, (4+4)	59 - 62, (4)	63 - 70, (4+4)
Voice:	Chorus	Narrator/Chorus	Chorus	Narrator/Chorus
Text:	El Reino de...	La paz...	Ven, Dios...	Los Discípulos
Instrument:				
Key:	i - iv - V/V - i	VI - V/V/V - VI - V	i - iv - V/V - i	i - iv - V/V - V

	C (cont'd.)		A'
Bar:	71 - 74, (4)	75 - 78, (4)	79 - 80. (2+2+2+3)
Voice:	Narrator/Chorus	Narrator/Chorus	+ Narrator
Text:	No tengáis...	El trabajo...	Ven nuestra..
Instrument:	bombo		
Key:	$\ddot{v}^{6/5}$ - V/iv - i - VII	iv - $\ddot{v}^{4/2}$ - IV - V	i - V/V - V/iv - V - i

Ramírez's fifth movement, "Homilía," conveys the message by Pope John Paul II through narration, rather than through choral singing. Most of the movement is sung unaccompanied by the chorus with spoken narration in rondo form. This movement contains two mirroring rondo forms with an interlude performed by the piano and the organ. Ramírez

also includes a five measure bombo part at measure 75. Although this is an additional texture in the second half, the structure of the harmonies and musical phrases remain the same.

The analysis of this movement demonstrates Ramírez's ability to move the harmonic chords towards and away from the D minor key. This is expressed at measure 28, when the cadence arrives at a major subtonic chord (See figure 4.14 and 4.15). This chord is used to pull away from the tonic, unlike the leading-tone chord which pulls the chord toward the tonic. By utilizing a major subtonic chord, the four-bar phrase creates the idea of moving away from the minor key. This is then counteracted with the next four-bar phrase that moves the harmonies towards the half cadence at measure 32. This creative use of harmonic motion demonstrates Ramírez's innovative use of sound. Even in the second half of the movement, with all the harmonies the same, Ramírez builds upon the texture by adding the bombo, creating a stronger motion towards the half cadence at measure 78.

no lograrán hacer vana la obra de la paz, aún cuando los resultados inmediatos sean frágiles,
aún cuando nosotros seamos perseguidos por nuestro testimonio

25

T. Solo

S.

C.

T.

Bar.

B.

u

o

ru ru ru ru ru ru u

po-bom po-bom po-bom

ru ru ru ru ru ru u

pom - po bom pom - po-pom

u

tum tum tum

cresc.

cresc.

cresc.

cresc.

cresc.

\bar{V} $\flat 6/5$ V/iv i VII iv -

Figure 4.14. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Homilía,” mm. 25-29.

30 en favor de la paz, Cristo salvador asocia su destino a todos aquellos que trabajen con amor por la paz.

T. Solo

S. o o Dios de la es-pe

C. po-bom po-bom po-bom po- bom po- bom po Dios de la es-pe

T. pom - po bom pom - po-bom pom - po-bom pom - po-bom po Dios de la es-pe

Bar. tum tum tum po-bom po Dios de la es-pe

B. tum tum pom pom po Dios de la es-pe

\ddot{V} $\frac{4}{2}$ - IV - V i

Figure 4.15. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Homilía,” mm. 30-33.

Creo en Dios (*Credo*)

Table 4.7. A Herford analysis on *Misa Por La Paz y La Justicia*: Creo en Dios

	Introduction	A		
Bar:	1 - 17, (5+4+4+4)	18 - 21, (4)	22 - 32, (5+5+1)	33 - 38, (3+3)
Voice:		Baritones only	S,C,Bar	+ soloist
Text:		Padre del cielo...	Padre todo...	Creo en Dios...
Instrument:	piano/percussion	+ guitars		
Key:	G+: I - IV - I - V	I - IV - I - V	I - IV - I - V	I - IV - I - V

	A (cont'd.)			
Bar:	39 - 44, (4+2)	45 - 52, (4+4)	53 - 64, (2+3+3+4)	65 - 74, (3+4+3)
Voice:	chorus	soloist/chorus	chorus	chorus
Text:	y en Jesucristo...	que fue concebido...	Nació de Maria...	
Instrument:	percussion/piano/guitar/bass guitar			
Key:	I - IV - I - V	I - IV - I - V	I - IV - I - V	I - IV - I - V

(table cont'd.)

	B			
Bar:	75 - 78, (4)	79 - 87, (5+2+2)	88 - 91, (4)	92 - 106, (4+4+2+5)
Voice:		soloist/chorus		soloist/chorus
Text:		Padecio bajo...		Fue crucificado..
Instrument:	percussion/piano	piano/guitars	percussion/piano/bass guitar	
Key:	D +: I - IV - V - I	A +: bVII - IV - V - I	E -: iv - v̇ - i	V

	A			
Bar:	107 - 116, (2+4+4)	117 - 122, (3+3)	123 - 134, (2+2+2+2+2)	135 - 138, (2+2)
Voice:	soloist/chorus		chorus	soloist/chorus
Text:	Altercer día...	Subio a los...	Padre Todo...	Comunión...
Instrument:	percussion/piano/guitar/bass guitar			
Key:	E +: I - IV - I - V	I - IV - I - V	V - I - bIII - IV - I - V - I	I - IV - I - V

	A	Coda
Bar:	139 - 144, (2+2+2)	145 - 150. (2+1+3)
Voice:	soloist/chorus	chorus
Text:	la resurrección..	Amen
Instrument:	percussion/piano/guitar/bass guitar	
Key:	G +: I - IV - V - I	D +: I - IV - V/vi - V/v̇ - I

Ramírez begins the second half of the Mass with an energetic *Malambo* folk tune in his sixth movement “Creo en Dios.” The texture of this movement includes a tenor soloist, chorus, piano, guitar, bass guitar, and five percussion instruments (tambourine, temple blocks, güiro, triangle, and bombo). Ramírez constructs this movement in a ternary form with an instrumental introduction and choral coda.

Out of all the diatonic chords used in a major or minor key, the majority of Ramírez’s sixth movement is the product of three primary chords: tonic (I), subdominant (IV), and dominant (V). Aside from the occasional borrowed chord from the parallel minor, the music maintains the harmonic structure of a *Malambo* folk tune. The harmonic structure of the *Malambo* is the chord progression of IV - V - I. This progression is found in the B section in the

ternary form (See figure 4.17). But despite the traditional progression, Ramírez changes the layout of the chords so that each subdominant and dominant is followed by the tonic. This chord progression is the bases of the A section (See figure 4.16).



Figure 4.16. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Creo en Dios,” mm. 76-81.



Figure 4.17. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Creo en Dios,” mm. 1-9.

Santo es el Señor (*Sanctus*)

Table 4.8. A Herford analysis on *Misa Por La Paz y La Justicia*: Santo es el Señor

	Introduction			A
Bar:	1 - 4, (4)	5 - 6, (2)	7 - 13, (2+2+3)	14 - 22, (4+4+1)
Voice:		Baritone/Bass	chorus	soloist/chorus
Text:		Santo a,	Santo a,	Santo, es el Señor
Instrument:	percussion/charango/elec. bass			
Key:	E-: i - IV	i - IV	i - IV - VII ^{6/4} - i - IV	i - IV - v̄ - IV - i

(table cont'd.)

	A (cont'd.)	A'	B	bridge
Bar:	23 – 27, (3+2)	28 - 31, (4)	32 - 35, (4)	36 - 39, (4)
Voice:	soloist/chorus	chorus	chorus	
Text:	Lleno está...	Cielo y Tierra	Hosana en el...	
Instrument:	percussion/charango/elec. bass			quenas/sikus
Key:	i - V/V/III - ṽ	iv - i - IV - i	i - ṽ - VI - iv - V ⁷	i - ṽ - VI - iv - V

	A	A'	B	B'
Bar:	40 - 53, (4+4+4+2)	54 - 57, (4)	58 - 62, (5)	63 - 70. (5+3)
Voice:	chorus	soloist/chorus	soloist/chorus	chorus
Text:	Santo es...	Cielo y...	Hosana en el...	Hosana ...
Instrument:	perc./char/ele.bass			char/bass
Key:	i - ṽ - VI - III - IV - i - ṽ	i - IV	i - ṽ - iv - VII - V	i - ṽ - VI - V

The seventh movement, “Santo es el Señor,” is based on the *Sanctus* in the Mass of the Ordinary. The texture of this movement involves the tenor soloist, a chorus, quenas, sikus, the charango, the double bass, and three percussion instruments (maracas, tambor with escobillas, and temple blocks).

Ramírez sets this movement in the same musical form as the *Bailecito* folk dance. This includes an instrumental and choral introduction, a binary melody, and an instrumental bridge. Although the instrumental bridge separates the binary melody, the bridge uses the same construct as the second half of the binary melody performed by the quenas and sikus.

Two common chromatic harmonies that are incorporated in this movement are the use of borrowed chords from the parallel minor and the use of the extended secondary dominant. With the entire movement in E minor, Ramírez utilizes a major subdominant chord, as opposed to the minor subdominant chord, as a borrowed chord from its parallel key, E major.

Although Ramírez uses extended secondary dominant chords throughout this Mass, he ends this movement with ten secondary dominant chords that begin on a D major chord and end on a B major chord (See Figure 4.18 and 4.19). By doing this, he prolongs the second half of the

binary melody in order to repeat the last four words of the *Sanctus*, “Hosana en el Cielo”

(Hosanna in the Heaven). The conductor should take note that there is a typo in the score. In measure 67, the tenors and basses should not move up a half step from an E flat to an E natural. This would cause the chord to become a diminished tonic.

The musical score is arranged in five staves, labeled S. (Soprano), C. (Alto), T. (Tenor), Bar. (Baritone), and B. (Bass). The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be common time (C). The score is divided into two systems. The first system (measures 63-67) features a binary melody for the lyrics "Cie - lo, ben - di - to el que vie - ne en el nom - bre del Se -". The second system (measures 68-70) features a crescendo leading to a fortissimo (ff) section for the lyrics "Ho - sa - na en el Cie - lo." The lyrics "ñor." are also present. Chord symbols (V, i, VI, V, V, V, V) are indicated below the bass line in measures 63-67.

Figure 4.18. Ariel Ramírez, *Misa Por La Paz y La Justicia, Santo es el Señor,* mm 63-70.

Cordero de Dios (*Agnus Dei*)

Table 4.9. A Herford analysis on *Misa Por La Paz y La Justicia*: Cordero de Dios

	Introduction	A	B	A'
Bar:	1 - 4, (4)	5 - 10, (2+4)	11 - 17, (2+5)	18 - 20, (3)
Voice:		soloist/men's choir	+ contraltos	chorus
Text:		Cordero de Dios...	el pecado del...	Cordero...
Instrument:	piano			
Key:	A-: i - ii ^o - V - i	i - iv - VI - V/III	III - v̇ - ii ^o - V/V - V	i

	B'	A	B''	
Bar:	21 - 27, (2+2+3)	28 - 29, (2)	30 - 32, (3)	33 - 38. (4+2)
Voice:	chorus	soloist/men's choir	chorus	chorus
Text:	el pecado del...	Cordero de Dios...	el pecado del...	
Instrument:				
Key:	i - VI - v̇ - VI - V	i	v̇ - V/iv	vi - V - i - ii ^{o6/5} - V

“Cordero de Dios,” Ramírez’s eighth movement, is the shortest movement in the entire Mass. With the exception of a short piano introduction, most of the movement is unaccompanied singing by the tenor solo and chorus. The analysis of the movement does not show any unique harmonies, as the whole movement maintains its center in the key of A minor. Ramírez follows the format of the *Estilo Pampeano* with a piano introduction in duple meter followed by the soloist and chorus in a slow compound meter.

Comunión

Table 4.10. A Herford analysis on *Misa Por La Paz y La Justicia*: Comunión

	A	B	A
Bar:	1 - 13, (3+3+6+1)	14 - 17, (4)	18 - 30, (3+3+6+1)
Voice:	chorus	soloist/chorus	
Text:	Vengan a mi altar	Voy Señor...	Vengan a comer..
Instrument:	12 string guitar/elec. bass	+ Bombo/guitar	12 string guitar/elec. bass
Key:	C+: ii ⁷ - V - I	V/V/V - I	ii - V - I

(table cont'd.)

	B	C	B'	A'
Bar:	31 – 34, (4)	35 – 38, (4)	39 – 43, (2+3)	44 – 47, (4)
Voice:	soloist/chorus	chorus		soloist
Text:	Voy Señor...	Señor que...	Tómanos Señor	Para ser señal...
Instrument:	+ bombo/guitar			organ
Key:	V/V/V - I	F+: ii - V- I	ii - V - I	IV - I - iii - V/V - I

	Bridge	A	B	A
Bar:	48 – 55, (2+2+2+2)	56 – 68, (3+3+6+1)	69 – 72, (4)	73 – 85, (3+3+6+1)
Voice:		chorus	soloist/chorus	chorus
Text:		Vengan a ofrecer...	Voy Señor...	Vengan a formar..
Instrument:	piano/organ	12str gtr./elec.bass	+ Bombo/guitar	12str gtr./elec.bas
Key:	A-: iv - V - i	C+: ii ⁷ - V - I	V/V/V - I	ii - V - I

	B	C	B'	A'
Bar:	86 – 89, (4)	90 – 93, (4)	94 – 98, (2+3)	99 – 103. (5)
Voice:	soloist/chorus	chorus	chorus	soloist
Text:	Voy Señor	Señor que nuestra	Tómanos...	Para ser señal...
Instrument:	+ Bombo/guitar			organ
Key:	V/V/V - I	F+: ii - V- I	ii - V - I	IV - I - iii - V/V - I

Unlike the previous movement in which Ramírez stays in one diatonic key, the ninth movement, “Comunión,” shifts between three diatonic keys. These three diatonic keys are C major, F major, and A minor. The texture of this movement includes a tenor solo, chorus, guitar, twelve-string guitar, double bass, piano, organ, and one percussion instrument (bombo).

The analysis of this movement indicates that the structure is in a rondo form. Each rondo form begins in C major and shifts to the subdominant key of F major. Ramírez constructs the movement as a *Zamba* folk dance, just as he did with the fifth movement, “Homilía.” Both movements incorporate two rondo forms with a piano and organ duet as an instrumental bridge. The only difference is that the “Homilía” bridge maintains the D minor key of the movement, while in the “Comunión,” bridge shifts into the submediant key of A minor.

Aside from the sporadic extended secondary dominants, the movement does not use any significant chromatic harmonies or text painting. This may be due to the importance of the text as the driving force. This movement utilizes the largest number of sung text by the chorus of any other movement within the Mass.

Salmo 150

Table 4.11. A Herford analysis on *Misa Por La Paz y La Justicia*: Salmo 150

	Intro.	A		
Bar:	1 - 2, (2)	3 - 10, (4+4)	11 - 22, (6+6)	23 - 32, (6+4)
Voice:		soloist/chorus		
Text:		Aleluia	Alabemos al Señor..	
Instrument:	bombo	guitar/elec. bass		
Key:		D-: i - V/V - iv - i	VI - iv - V - V/III - V/V	ii - V - III - V - i

	B		A	
Bar:	33 - 37, (4+4)	38 - 48, (5+3)	49 - 56, (4+4)	57 - 62, (6+6)
Voice:	chorus		soloist/chorus	
Text:	[u]	Bam	Aleluia	Alabemos al Señor..
Instrument:	quena	Sikus	guitar/elec. Bass	
Key:	i - VI - III - VII - i	VI - V/III - i	i - V/V - iv - i	VI - iv - V - V/iv

	A (cont'd.)			B
Bar:	63 - 68, (2+2+2)	69 - 74, (2+4)	75 - 78, (4)	79 - 87, (5+4)
Voice:	soloist/chorus		chorus	chorus
Text:	Alabemos al...	Alabemos al...	Aleluia, Alelu	[u]
Instrument:	bombo/ guitar/elec. bass			charango
Key:	iv - V/III - V/V	ii - V - i	i - V - III - V - i	i - V - VI - III

	B (cont'd.)	A		
Bar:	88 - 94, (4+3)	95 - 102, (2+2+2+2)	103 - 108, (2+4)	109 - 114, (2+2+2)
Voice:	chorus	chorus	soloist/chorus	
Text:	bam	Aleluia...	Alabemos al...	Alabemos al...
Instrument:	charango	bombo/ guitar/elec. bass		
Key:	V - i - III - V - i	i - ii - V/V - V - i	VI - iv - V - V/iv	iv - V/III - V/V

(table cont'd.)

	A (cont'd.)		B	
Bar:	115 - 120, (2+2+2)	121 - 124, (4)	125 - 132, (5+3)	133 - 140, (4+4)
Voice:	soloist/chorus	chorus	chorus	chorus
Text:	Alabemos al	Aleluia...	[u]	bam
Instrument:	bombo/ guitar/elec. bass			
Key:	ii - V - i	i - V - III - V - i	i - VI - V/III - VII - i	III - V - i - V - III - V - i

	A			B
Bar:	141 - 148, (4+4)	149 - 158, (5+5)	159 - 170, (3+3+3+3)	171 - 177, (5+2)
Voice:	chorus claps		narrator	+ chorus [u]
Text:			Vi un cielo..	El habitará...
Instrument:	+piano			bom/gtr/elec. bass
Key:	i - ii - V - V/V - i	VI - iv - V/III	V/V - ii - III - V - i	i - VI - V/III - VI - V

	B (cont'd.)	coda		
Bar:	178 - 186, (5+4)	187 - 194, (2+2+2+2)	195 - 197, (3)	198-201. (4)
Voice:	narrator/ chorus [bam]	chorus		
Text:	El secará...	Alabemos...	Aleluia	Aleluia
Instrument:	bombo/ guitar/elec. bass			+ piano
Key:	V/III - V - III - V - i	i - V - VI	i - VI ⁷ - III ⁶ - ii ^{ø6/5} - i ^{6/4}	iv ⁷ - V - I

Ramírez ends this Mass with a celebration of music through singing and playing. The tenth movement, “Salmo 150,” is divided into four sections. Each section is composed in binary form. The A section features the chorus and tenor soloist, while the B section showcases one or two instrumental solos. It is only in the fourth binary section that Ramírez begins the A section as a piano solo and ends with narration before entering the B section. Aside from the tenor soloist, narrator, and chorus, Ramírez provides solos for the quena, siku, charango, guitar, and piano. Only the double bass and bombo have a continuous part throughout the movement.

The movement is based on the *character* folk dance. The majority of the movement is in 6/8 meter, with the coda closing in 4/4 meter. Although the whole movement is in D minor, the excitement of the movement is expressed through the shifting of the metrical feel between 6/8

and 3/4 every other measure. The only chromatic harmony found within this movement is at the final measure, as Ramírez concludes the Mass with a borrowed tonic chord from D major, creating a Picardy cadence (See figure 4.19).

The image displays a musical score for the 'Salmo 150' movement from Ariel Ramírez's *Misa Por La Paz y La Justicia*. The score is written for five parts: Soprano (S.), Contralto (C.), Tenor (T.), Baritone (Bar.), and Bass (B.). The lyrics are 'ia A-le-lu... ia, A-le-lu-ia.' The music is in 4/4 time, with a key signature of one flat (B-flat). The final measure features a Picardy cadence, where the key signature changes to D major (no sharps or flats) for the final chord. The basso continuo line is written in figured bass notation, showing the harmonic progression: III, ii, i^{6/4}, iv⁷, V, and I.

Figure 4.19. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Salmo 150,” mm. 196-201.

CHAPTER 5

MISA POR LA PAZ Y LA JUSTICIA: FOLK MUSIC

An old Spanish proverb says, “Decidnos las canciones de un pueblo y los diremos sus leyes, sus costumbres y su historia.” This translates to “Tell us the songs of a people, and we will tell you their laws, their customs, and their history.”⁵¹ Folk music is a vibrant part of the culture in Argentina, with folk music festivals still being held annually throughout the country. Ariel Ramírez understood the importance of folk music and incorporated both song and dance into his choral works. Both *Misa Criolla* and *Navidad Nuestra* use folk dance and folk song as the basis of each composition. His final choral work, *Misa Por La Paz y La Jusicia*, is no exception.

Music in the cultural life of today’s Argentina encompasses many genres. One of the strongest is folk music, which is concentrated in the northern part of Argentina. This is due to the colonization of the Europeans in the South forcing the Amerindians to relocate in the north, close to Peru and Chile.⁵² Over time, the Europeans continued to move inland, where they began to mix with the Amerindians. The Argentinian cultural melting pot began to include Creoles (individuals with European blood born in South America), Amerindians, and mestizos (individuals with half European blood and half native blood).

With the colonization of Spain throughout Latin America, missionaries brought the influence of liturgical music. During the establishment of mission villages, called “reducciones” (reductions), Jesuit missionaries taught natives how to play European music and build musical

⁵¹ Eleanor Hague, *Latin American Music: Past and Present* (Santa Ana, California: The Fine Arts Press, 1934), 61.

⁵² Robert J. Alexander, *An Introduction to Argentina* (New York: Frederick A Praeger, 1969), 121.

instruments.⁵³ Characteristics of the Roman Catholic Church began to influence many of the indigenous celebrations in the rural parts of the central and Northern provinces of Argentina. As Catholicism became the dominant religion, folk music began to appear in feast-day celebrations of the saints that included dancing and singing. However, folk music did not influence the Catholic Mass until post Vatican II, and as a result, Ramírez composed his first Mass, *Misa Criolla*. Since then, integration of folk music and folk instruments has become a new art form in the Catholic Mass.

While *Misa Criolla* has about equal parts folk tunes and folk dance, his *Misa Por La Paz y La Justicia*, which is divided into ten movements, focuses mostly on folk dance, rather than folk tunes (See table 5.1). Nine out of the ten movements include a folk tune and/or folk dance with the title. The *Credo*, for example, is titled *Creo en Dios - Malambo*. Ramírez does incorporate both a folk tune and a folk dance in two movements, *Gloria a Dios - Cueca/Triste* and *Aleluia - Ritmo Toba/Baguala*. He also doubles up on a folk tune in two movements. Both the *Kyrie* and the *Aleluia* use the folk tune *Baguala*. Only one movement, *Salmo Responsorial*, is not influenced by a folk tune or folk dance. By not including a folk tune or folk dance in this movement, Ramírez is able to format the music and text in a responsorial style between the chorus and soloist.

Table 5.1. Song styles and dance rhythms in *Misa Por La Paz y La Justicia*

⁵³ Ercilia Moreno Chá, “Argentina,” *The Garland Handbook of Latin American Music*, ed. Dale Olsen, (New York: Garland Publishing, 2008), 389.

Mass Ordinary	Mass Proper	Subtitle	Genre
	Introducción	n/a	n/a
<i>Kyrie</i> : Señor, ten piedad de nosotros		<i>Baguala</i>	song
<i>Gloria</i> : Gloria a Dios		<i>Cueca</i>	dance
		<i>Triste</i>	song
	Salmo Responsorial	n/a	n/a
	Aleluia	<i>Ritmo Toba</i>	dance
		<i>Baguala</i>	song
	Homilía	<i>Zamba</i>	dance
Credo: Creo en Dios		<i>Malambo</i>	dance
<i>Sanctus</i> : Santo es el Señor		<i>Bailecito</i>	dance
<i>Agnus Dei</i> : Cordero de Dios		<i>Estilo Pampeano</i>	song
	Comunión	<i>Zamba</i>	dance
	Salmo 150	<i>Chacarera</i>	dance

Baguala

Popularized in the northern part of Argentina, the *Baguala* is a tune that comes from the Inca tribes of Peru. Known throughout South America, the tune also comes with other names such as *tonada* and *arribeña*. The unison or octave melody is sung during festivals and/or celebrations by a soloist or a small ensemble of men, women, or children.⁵⁴ During the singing, the indigenous percussion instrument, bombo, accompanies the melody while a small group dances in a circle or semicircle.⁵⁵

The *Baguala* is based on a three-tone scale that outlines a triad (See figure 5.1). The melody has quick changes from the high to the low note within the chord. There is no defined

⁵⁴ Nick Rossi, "Music of Argentina," *Music Educators Journal* 59, no.5 (January 1973): 52.

⁵⁵ Diccionario Folklórico Argentino, 2nd ed., s.v. "*Baguala*"

formal structure of the *Baguala*, and most of the rhythmic patterns are irregular.⁵⁶ With no fixed rhythmic pattern, the tune may sustain any part of the triad to emphasize a specific word.



Figure 5.1. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Señor ten piedad de nosotros,” mm. 32-34.

Within *Misa Por La Paz y La Justicia* the *Baguala* is used twice. The first is found in the opening movement, “Introducción – Señor, ten piedad de nosotros.” Ramírez uses the folk tune as an introduction to “Señor ten piedad de nosotros,” sung by the tenor soloist. In the fourth movement, “Aleluia,” Ramírez also uses the *Baguala* as part of the tenor solo.

Cueca

The dance style known as *Cueca* came into the northern part of Argentina from both Chile and Bolivia. The *Cueca* is part of a large group of dances known as the “handkerchief dances.” These types of dances can be found throughout South America. The dance is mostly associated with rural culture, similar to the Chilean huaso and the Argentinian gaucho.⁵⁷ Along with the *Cueca*, Ramírez uses two other “handkerchief dances” within this Mass. Both the

⁵⁶ Ziola Gómez García and Victoria Eli Rodríguez, *Música Latinoamericana y Caribeña* (Habana: Editorial Peblo y Educación, 1995), 124.

⁵⁷ Jan Sverre Knudsen, “‘With Your Coat On’: The Role of Traditional Chilean Dance in an Immigrant Community,” *British Journal of Ethnomusicology* 10, no. 2 (2001): 65.

Zamba, used in the fifth movement, and the *Bailecito*, used in the seventh movement, are dances that are known for their use of handkerchiefs.

The dance begins with slow movements, underscored by light instrumental music. As the pair of dancers approaches and recedes from each other, there is occasional joining of hands. This slow movement lasts about a minute before a sudden change of rhythmic drumming and vocal singing. As the sudden change begins, the dancers commence a type of shuffle step in which the feet begin to stamp rapidly on the ground. Each pair of dancers begins to wave handkerchiefs around while moving towards and away from each other, never physically meeting nor touching each other. Each dancer individually rotates in a small or large circular motion, which is dependent on the amount of space available. When the lyrics of the song conclude the dancers lock arms and continue to walk side by side until the instrumental portion of the music has ended.

The rhythmic pattern is what creates the *Cueca* dance. The music is primarily in 6/8, with a metrical feel of 3/4 every other measure (See figure 5.2). This means that the pulse would be divided into two within one measure and three in the next. This type of rhythmic pulse is found in other Latin American music such as the *sesquiáltera* of Mexico, *bambuco* of Colombia, and *albazo* of Ecuador.⁵⁸

Ramírez uses the *Cueca* as a form of praise and celebration for his second movement, “Gloria a Dios.” The rhythmic *Cueca* patterns can be found in both the string and percussion parts.

⁵⁸ Daniel Sheehy, “Popular Mexican Musical Traditions: The Mariachi of West Mexico and the Conjunto Jarocho of Veracruz,” in *Music in Latin American Culture: Regional Traditions*, ed. John M. Schechter (New York: Schirmer Books, 1999), 42.

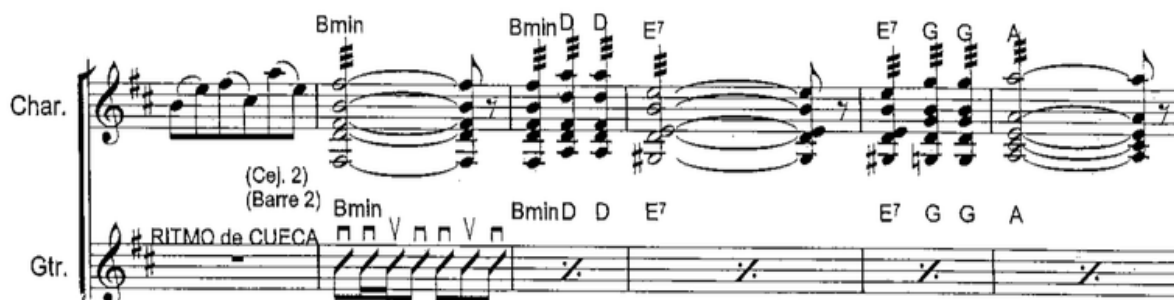


Figure 5.2. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Gloria a Dios,” mm. 11-16.

Triste

During the nineteenth century, a type of folk song called *Triste* became popular in the salons of Argentina.⁵⁹ Sung mostly in a minor key, the text of the *Triste* expresses sadness, often related to love. The song can be sung as a solo or as a duet, and is usually accompanied by a guitar or charango. The folk song *Triste* originated in Peru before arriving in Argentina. The tune is sometimes confused with the *yaravi*, a folk song text that also expresses sadness. Both folk songs are lyrical with slow tempos and with sentimental texts of love, and both are found in binary and ternary form.⁶⁰

Ramírez uses both the *Triste* and *yaravi* in each of the second movements for both *Misa Por La Paz y La Justicia* and *Misa Criolla*. Both Masses use the same text for the *Triste* and *yaravi* tunes. Arron Mitchell describes the *yaravi* tune as a pentatonic scale sung in parallel

⁵⁹ Zoila Gómez García, *Música Latinoamericana y Caribeña*, (La Habana: Editorial Pueblo y Educación, 1995), 129.

⁶⁰ Carlos Vega, *Danzas y Canciones Argentinas*, (Buenos Aires, G. Ricordi y cía: 1936), 287 - 88.

thirds.⁶¹ However, Ramírez's *Misa Por La Paz y La Justicia* uses the *Triste* as an E mixolydian mode (See figure 5.3) and an A mixolydian mode (See figure 5.4), while the *yaravi* in *Misa Criolla* uses a pentatonic scale.

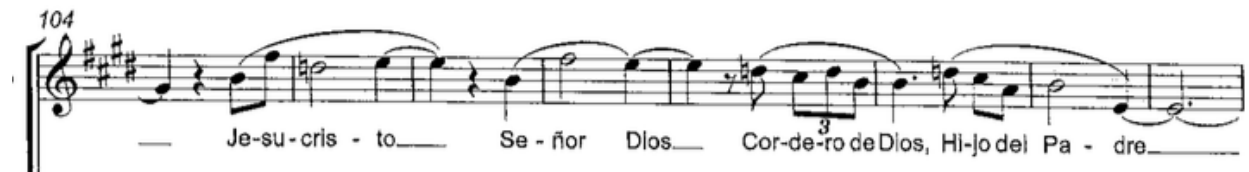


Figure 5.3. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Gloria a Dios,” mm. 104-11.



Figure 5.4. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Gloria a Dios,” mm. 112-17.

Ritmo Toba

The Northeast portion of Argentina is home to the Toba tribe. They live in the Chaco region which is located near Paraguay. The Toba tribe, also known as the Qom tribe, is one of the largest indigenous communities in Argentina.⁶² The music of the Toba tribe focuses heavily on syncopation and percussion instruments to do the folk dance. There is not a set rhythmic pattern that is associated with the Toba tribe. Ariel Ramírez indicates that the fourth movement, *Aleluja*, is in a *Ritmo Toba* meaning that the rhythm is in the style of the Toba tribe and not in a

⁶¹ Aaron Mitchell, “A Conductor’s Guide to Ariel Ramírez’s *Misa Criolla*” (DMA diss., University of Cincinnati, 2009), 20 - 21.

⁶² Deborah Schwartz-Kates, “Argentina and the Rioplatense Region,” in *Musics of Latin America*, ed. Robin Moore (New York: W. W. Norton & Company, 2012), 280.

specific rhythmic pattern. Even the score does not indicate a section of the movement to stylize a specific rhythmic pattern. This is unlike his second movement, *Gloria a Dios*, where he indicates in the music *Ritmo de Cueca* (See figure 5.2).

This is not Ramírez's first time writing in the style of the Toba tribe. In 1972, Ariel Ramírez composed *Antiguo dueño de las flechas* (The Ancient Owner of the Arrows). This song, for solo voice and bombo, incorporates the style of the Toba tribe. The song is also known as *Indio Toba* because of the repetitiveness of those two words. The song has continued in popularity into the twenty-first century so much that a duo called Tonolec decided to update the song with electronic sounds and lyrics in the vernacular of the Qom people in 2005.

Zamba

The fifth movement of *Misa Por La Paz y La Justicia* uses a folk dance called *Zamba*. Although it has the same pronunciation as the Brazilian samba, the two dance styles are very different. The only common link between the two dances is that they both have origins within the African dance culture.⁶³ Aside from the common African ancestry, the *Zamba* is both rhythmically and musically different. The clothing worn by the dancers is different as well. This dance is part of the handkerchief dance style that is related to the Chilean *Cueca* and Peruvian *zamaCueca*. The use of the handkerchief is the prop that symbolizes the intentions and desires between the dancing couples.⁶⁴

⁶³ Eleanor Hague. *Latin American Music: Past and Present*, (Santa Ana, California: The Fine Arts Press, 1934), 68.

⁶⁴ Mark Brill, *Music of Latin America and the Caribbean*, (Boston: Prentice Hall, 2011), 366.

The choreography consists of one or more couples circling each other. The only form of contact is at the end when the couple touches each other in a loving and passionate way. For most of the dance however, each couple moves in and around one another without touching. The gestures made by the individuals with the handkerchief indicate the intentions of the dancer.

Although *Zamba* is considered a folk dance, historians have also indicated that the *Zamba* has a structure in song form. The tune is mostly in a 6/8 meter, with moments of hemiolas. The structure of the song includes an introduction before each verse and an instrumental bridge that separates two sections within the song. Ramírez uses this song form structure as the basis for his fifth movement, Homilia (Homily), and his ninth movement, Comunión (Communion).

Malambo

Malambo is dance that originated in the rural areas of northern Argentina. The dance is a pantomime fight by two or more cowboys. The male dancers create the sounds of horses' hooves by clicking their heels and stomping their feet. Some *Malambo* dances have the cowboys using two long knives or boleadoras⁶⁵ that crack as each dancer moves around in figure eights and other circular patterns.⁶⁶ Although the dance is mostly done at parties and social gatherings,

⁶⁵ Boleadoras, used in the *Malambo* dance, is a type of whip that has a rock or stone at the end. The boleadoras, used by ranchers in Argentina, have three rocks or stones covered with leather. The cowboys swing the boleadora towards a charging animal to entwine the front legs.

⁶⁶ Nick Rossi, "Music of Argentina," *Music Educators Journal* 59, no.5 (January 1973): 52.

there are known competitions throughout northern Argentina.⁶⁷ The competition is best described as a “Dance off,” where the last standing dancer wins.

The music of the *Malambo* contains two characteristics. The first is the dance’s specific use of tempo and meter. Because the dance uses creative movements, the fast tempo in 6/8 meter drives the vigorous dancer to create a show. The other musical characteristic is the chord progression of IV - V - I (See figure 5.5).



Figure 5.5. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Creo en Dios,” mm. 76-81.

Bailecito

Bailecito is a festival dance performed in the northwest portion of Argentina. This creole dance consists of pairs of dancers who circle each other while the men wave handkerchiefs and ladies use castanets or handkerchiefs. This form of dance is one of the most popular dance styles in northwestern cities of Argentina.⁶⁸ The dance has its original roots in Bolivia and southern Peru and was introduced when European missionaries arrived in that area.

The dancers are accompanied by several instruments and singing. Based on the location of the performance, the accompaniment varies. In Argentina, the *Bailecito* uses more indigenous

⁶⁷ Deborah Schwartz-Kates, “Argentina and the Rioplatense Region,” in *Musics of Latin America*, ed. Robin Moore (New York: W. W. Norton & Company, 2012), 284.

⁶⁸ Diccionario Folklórico Argentino, 2nd ed., s.v. “*Bailecito*”

instruments, such as the quena and the charango. In Bolivia, the music is accompanied by traditional classical instruments, such as the violin and harp, due to the influence of the missionaries.⁶⁹ As the music traveled to southern Argentina, the indigenous instruments were replaced by the guitar.

The melody consists of two parts. The first part is a four-measure musical introduction with only an instrumentalist. The second part begins the dance and may or may not include singers. While the musical introduction is being played, the dancers move into place. As the second part begins, the pair of dancers begin circling each other while waving handkerchiefs and/or rhythmically playing the castanets. The music then repeats the opening introduction four times. As the fourth time begins, the dancers lock arms, while continuing to dance in a circle.

Ramírez uses this type of rhythmic dance in “Santo es el Señor” (Holy is the Lord). This corresponds with the “*Sanctus*” of the Mass of the Ordinary.

Estilo Pampeano

Ramírez sets the eighth movement, Cordero de Dios, in a song style called *Estilo Pampeano*, song in the Pampan style. Songs composed in the *estilo* style contain a subject matter of rural life and have the same stanza structure as décimas, a ten-stanza song known throughout Argentina.⁷⁰ The *estilo* song is in two parts. The first part is in a slow duple meter, while the second part is in a livelier triple meter. The Pampan style also includes both duple and

⁶⁹ Benvenuto, Elenora Lisa Benvenuto, *Danzas Folklóricas Argentinas*, (Buenos Aires: Cesarini Hnos. Editores, 1962), 123.

⁷⁰ Rodolfo Arizaga, *Enciclopedia de la música argentina*, (Buenos Aires: Fondo Nacional de las Artes, 1971), 127.

triple parts, however this is different from just a normal *estilo* style in that the two parts are in the same slow tempo.⁷¹

Ramírez uses the *estilo* pamapeano as his setting for the *Agnus Dei* for both *Misa Criolla* and *Misa Por La Paz y La Justicia*. Although *estilo* pamapeano is known to have guitar accompaniment, Ramírez uses the piano in both Masses. The difference is that piano is used as an accompaniment for the voices in *Misa Criolla*, while in the *Misa Por La Paz y La Justicia*, the piano is used only as an introduction to the movement. After the piano solo, the soloist and chorus sing the text a cappella.

Chacarera

Chacarera is one of the most popular folk dances found in the northwest region of Argentina. Primarily found in the farms and rural areas, the dance emerged in the nineteenth century.⁷² The dance uses a moderate to fast tempo in the *sesquiáltera* rhythmic pattern. The *Chacarera* is for only one pair of dancers who move independently from each other without ever interweaving their bodies together. The music is performed by a trio ensemble. Unlike the *Bailecito*, which may have several singers singing the song, the *Chacarera* has one singer. The singer is accompanied by a string instrument, such as the guitar, violin, or harp, as well as some type of rhythmic percussion, such as the bombo. The vernacular of the *Chacarera* is heard mostly in Spanish throughout Argentina, but in the northwest mountains the singer is known to

⁷¹ Oscar Escalada, “Ariel Ramírez’s *Misa Criolla*.” trans. and ed. Aaron Mitchell. *The Choral Journal* 49, no. 2 (August 2008): 42.

⁷² Mark Brill, *Music of Latin America and the Caribbean*, (Boston: Prentice Hall, 2011), 367.

sing in the Quechua language, the native language of the Inca Empire.⁷³ The vocalist indicates each next motion that the dancers should take. This type of vocal caller acts much like the vocal callers of American country square dancing.⁷⁴

Ramírez uses this style of dance in the last movement “Salmo 150.” The movement contains two characteristics similar to that of the *Chacarera*. The first is the use of the rhythmic sesquiáltera throughout the movement. The second is the insertion of vocals that indicate the next motion to the dancers. Ramírez incorporates this characteristic by having the text of the music call out the instrumentation between each vocal statement.

Instruments in *Misa Por La Paz y La Justicia*

Ramírez uses a variety of modern and indigenous instruments to perform *Misa Por La Paz y La Justicia*. The conductor should group the instrument ensemble as follows: wind, strings, percussion, and keyboard. Within the wind section, the Mass is written for two quena and three sikus performers. The strings involve five different types of instruments, however only four instrumentalists are needed as one performer will double up on two instruments in the second movement, both the electric and 12-string guitar can be performed by the same person. The percussion section involves a plethora of handheld and drum instruments. The Mass should include four percussionists in order to perform the sixth movement, “Creo en Dios.” Ramírez composes this Mass for three keyboard parts. However, the Mass can be performed with two keyboardists, one on the piano or harpsichord and the other doubling up on organ and

⁷³ Ibid, 367.

⁷⁴ Nick Rossi, “Music of Argentina,” *Music Educators Journal* 59, no.5 (January 1973): 52.

synthesizer. Instrumental parts are available by selective distributors with the purchase of a minimum number of choral books.⁷⁵

Ramírez's instrumental textures underneath the vocal lines accentuate both the folk tune and rhythmic folk dance. The blend of modern and indigenous instruments creates a unique sound. Unlike his other choral scores, Ramírez provides clear notations for rhythm patterns and chord structures within this Mass. Although the score does not indicate if an instrument should be omitted or be substituted, the comments within the score indicate that Ramírez would use instruments that were available, without harming the ambience of the Mass.⁷⁶

Wind Instruments

The wind instruments perform a vital part in the tone color of *Misa Por La Paz y La Justicia*. Although the Mass requires five wind players, only the seventh movement, "Santo es el Señor," involves the wind quintet for a total of four measures. Since doubling occurs within the quintet, the conductor may choose to omit one of the lines.

Sikus

The siku is an indigenous instrument consisting of rows of cane tubes strapped together. This instrument does not have a mouthpiece, requiring the performer to blow across the tops of each cane as indicated by the music. Both in Argentina and Bolivia, the term siku

⁷⁵ The music distributor, <http://www.argentijnsemuziek.info>, can provide instrumental parts via .pdf after completing an order of the Mass.

⁷⁶ Ariel Ramírez, *Misa Por La Paz y La Justicia*, (Buenos Aires: Warner Chappell Music Argentina S.A.I.C., 2001), 5.

comes from the Aymara word for panpipe.⁷⁷ It is typically made from bamboo cane, but other materials may be used. The siku comprises of two rows of cane stacked on top of each other. The upper row, Arca superior, contains seven tubes fastened together. The notes of the tubes, from longest to shortest, are D4, F#4, A4, C5, E5, G5, and B5. The lower row, Ira inferior, contains six tubes tied together. The notes of the tubes, from longest to shortest, are E4, G4, B4, D5, F sharp 5, and A5. Traditionally, the siku is tuned on a C Lydian mode.

Ramírez's *Misa Por La Paz y La Justicia* calls for three players on a siku. The "Introducción" and "Aleluia" can be performed on the traditional tuning of the siku. However, in "Santo es el Señor," the instrument itself requires an additional tube to play a D#5. This movement also necessitates one siku to be made an octave higher in comparison to the other two sikus. The final movement of the Mass, "Salmo 150," also includes a siku. The siku needed for this movement should be tuned to an F Lydian mode with a range from A5 to A7.

Outside of South America, the siku is an instrument that is uncommonly available or taught. Conductors who are interested in this Mass may consider having the siku part performed on a soprano wood recorder.⁷⁸ The instrumentalist should not use any vibrato when blowing through the recorder.

⁷⁷ James McKinnon, et al., "Panpipes." Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com> (accessed January 03, 2017).

⁷⁸ Wood recorders are recommended to ensure a wood pipe tone quality. Plastic recorders may have a bright focus pitch that would not suit this Mass.

Quena

One of the principal instruments of native Argentinians is the quena.⁷⁹ Just like the siku, the quena does not have a mouthpiece. The sound is produced by a stream of air passing over a notch at the top of the instrument. Traditionally quenás are made from wood or cane. Other materials include bone, clay, or metal. The front of the quena can have a variety of finger holes, between two to seven, while the back of the instrument only has one hole. Although the modern quena has been adapted to be able to play a chromatic line, the indigenous instrument was used to play pentatonic melodies.⁸⁰

Ramírez uses the quena in two movements: “Santo es el Señor” and “Salmo 150.” Both movements are scored for two quenás, performing at the same time. Because the quena is not a common instrument outside of South America, modern flutes may be used. The timbre of the flute provides the same tone color as the quena.

String Instruments

The string instruments that are needed for this Mass include one guitar, one 12-string guitar, one electric guitar, and one double bass or electric bass. The work also includes the charango, a small Indian guitar. Other than the charango, the four modern string instruments can be performed by three instrumentalists. One of the performers will double up on electric and 12-string guitar.

⁷⁹ Nick Rossi, “Music of Argentina,” *Music Educators Journal* 59, no.5 (January 1973): 51.

⁸⁰ Ibid.

Since folk tunes and folk dance create the uniqueness of this Mass, the guitarist should understand the different types of rhythmic folk patterns required. The score aids the instrumentalist by providing the names of the rhythms along with the strumming directions. Ramírez includes a guitar part in “Gloria a Dios” (ritmo de *Cueca*), “Creo en Dios” (ritmo de *Malambo*), Comunión (ritmo de *Zamba*), and “Salmo 150 (ritmo de *Chacarera*)⁸¹.”

The second movement, “Gloria a Dios,” is the only portion of the Mass that includes the electric guitar. This movement calls for a switch to the 12-string guitar at measure 100. Because the electric guitar is only in one movement, the conductor should find an instrumentalist who can play both the electric and the 12-string guitars.

The 12-string guitar is found in three movements of the Mass. Neither the “Gloria a Dios” nor “Salmo responsorial” requires a lot of playing. In contrast, the “Comunión” has the 12-string guitar play throughout, with the inclusion of several short solo moments.

Six out of the ten movements require a double bass or an electric bass guitar. Ramírez only provides a few instructions regarding this string instrumentation. The score states that both “Creo en Dios” and “Santo es el Señor” should be performed on the double bass. The last movement calls for bowing at the end of “Salmo 150,” which implies that the double bass is also needed to conclude the Mass. Aside from these three instructions, the conductor should determine which instrument best suits the color of each movement.

⁸¹ Although the score does not indicate “ritmo de *Chacarera*,” the guitarist should strum in the same rhythmic style as the bombo.

Charango

The charango is a small Indian guitar, with close relations to the mandolin. The body of the instrument is made from the shell of an armadillo which is fitted to a wooden frame.⁸² The charango has five to ten strings that are made of metal, nylon, or gut. The strings are tuned so that the first and third are on the third of the chord, the second on the sixth of the chord, the fourth on the first of the chord, and the fifth on the fifth of the chord.⁸³

Five out of the ten movements incorporate this indigenous instrument. The charango is the only instrument used for “Señor ten piedad de nosotros.” Ramírez uses this instrument to signal that he is deviating from the traditional a cappella *Kyrie*. The sounds of the charango underscore and bring attention to his use of the non-traditional *Kyrie* text. The second movement, “Gloria a Dios,” is one of the most challenging for the charango instrumentalist. The movement contains two solos which require the instrumentalist to pluck and to strum the melody in a rapid tempo. The next movement, “Salmo reponsorial,” uses the charango sporadically. The same four measures are repeated four times throughout the movement. In “Santo es el Señor,” the charango is used throughout the movement as an accompaniment to the voices. During the final movement, “Salmo 150,” the charango plays a 16-measure solo. Just like the solo in “Gloria a Dios,” the charango must pluck and strum the melody.

Because the charango is a traditional folk instrument specific to Latin America, conductors may often not find a charango specialist within their region. Other string instruments, such as the guitar, ukulele, or mandolin, may be used as a substitute for the

⁸² Nick Rossi, “Music of Argentina,” *Music Educators Journal* 59, no.5 (January 1973): 51.

⁸³ Diccionario Folklórico Argentino, 2nd ed., s.v. “charango”

charango. If a guitar, or other string instrument, performs the charango part, the conductor should research the use of different types of strings such as nylon, metal, gut or other material. By having a different type of string, the timbre and tone performing the charango part will be different from the sound qualities of the other string instruments.

Percussion Instruments

The number of modern and indigenous percussion instruments needed for *Misa Por La Paz y La Justicia*, surpasses that of his first Mass, *Misa Criolla*. A minimum of four percussionists are needed since both “Creo en Dios” and “Santo es el Señor” have four percussion instruments playing simultaneously. Although most modern percussion instruments are readily available, the indigenous percussion instruments may prove to be more difficult to find. Percussionists may substitute a modern instrument for an indigenous instrument. However, the conductor should consult with the percussionist so that the timbre and/or color is closely related to that of the indigenous instrument.

Improvisation is also allowed within the percussion parts.⁸⁴ However, Ramírez does indicate several specific rhythmic patterns within each movement that the percussionist should abide by (See figure 5.6). This figure depicts Ramírez’s rhythmic pattern for the bombo in the second movement “Gloria a Dios.”

⁸⁴ Ariel Ramírez, *Misa Por La Paz y La Justicia*, (Buenos Aires: Warner Chappell Music Argentina S.A.I.C., 2001), 5.

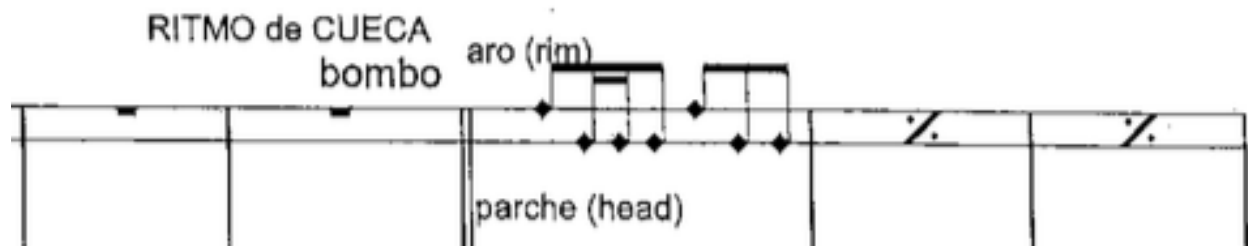


Figure 5.6. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Gloria a Dios,” mm. 28-32

Bongó

The bongó, a small Afro-Cuban percussion instrument, consists of two different sized drums. The timbre of each drum can be manipulated based on the placement of the hand on top of the drum. Although the bongó is an adaptation of the African drum, the instrument was invented in Cuba as a call to freedom.⁸⁵ Found only in the “Introducción,” Ramírez uses the bongó as a call for mercy prior to the opening tenor solo “Señor Dios ten piedad de nosotros.”

Maracas

The maracas are two pear-shaped containers with wooden handles. Both containers are filled with a variety of materials, such as dried peas, fruit pits, or rice. The indigenous maraca is made from a hollowed-out dried gourd.⁸⁶ The maracas are used in performing the seventh movement, “Santo es el Señor.”

⁸⁵ Ned Sublette, *Cuba and its Music: From the First Drum to the Mambo* (Chicago: Chicago Review Press, 2004), 338.

⁸⁶ Birger Sulsbrück, *Latin-American Percussion: Rhythms and Rhythm Instruments from Cuba and Brazil*, trans. Ethan Weisgard (Copenhagen: Den Rytmske Aftenskoles Forlag, 1986), 21.

Chaschas or Pezuñas

Needed for the fourth movement, Aleluia, the chaschas is one of three instruments used to make the unique sounds required by Ramírez. The chaschas, also known as the pezuñas (goat's nails), consists of small materials that, when rubbed together, create a rattle sound. Unlike that of the maracas, the small materials of the chaschas are not confined within a container. Therefore, the sound is entirely different. Although the chaschas is a common instrument in Latin America, it may be difficult to find for performances elsewhere. The sound can therefore be reproduced by other materials that gently rattle, such as the cabasa or the shekere.⁸⁷

Berimbau pequeno

The berimbau is a single-stringed percussion instrument of Afro-Brazilian origin. The instrument consists of a long piece of bowed wood that is connected on each end with a metal wire, a coin, or a stone touching the metal wire, and a hollowed-out gourd, which acts as a resonator when pressed against the chest. While the percussionist's dominant hand holds the instrument, the other hand strikes the metal wire with a baqueta⁸⁸ while holding a Caxixi.⁸⁹ As the stick strikes the wire, a metallic pitch is produced. Depending if the stone is pressed against

⁸⁷ Ariel Ramírez, *Misa Por La Paz y La Justicia*, (Buenos Aires: Warner Chappell Music Argentina S.A.I.C., 2001), 5.

⁸⁸ Baqueta means drumstick in Portuguese, the stick is often made of wood, and rarely metal.

⁸⁹ The Caxixi is a sealed straw basket that contain pebbles or small shells. The sound produces a rhythmic rattle closely related to the maracas.

the wire or detached from the wire, the tone changes. The size of the berimbau will determine the pitch.

The fourth movement, “Aleluia” is the only movement that calls for the berimbau. The score does not indicate any specific pitch, but rather specifies the size of the berimbau. Ramírez scores the movement for “Berimbau pequeno” (small berimbau). Past recordings indicate that the small berimbau is pitched on D or A, which is the tonic or dominant note in the D major scale. The metallic and almost twang-like sound of this instrument adds to the folk music tone of the movement. The instrument needs to be played by a percussionist who understands the intricacies of holding the instrument as well as playing the instrument. Because the berimbau produces such a unique sound, finding a substitute for this instrument is challenging. One substitute that the conductor may exchange for the berimbau is the jaw harp. Although the jaw harp is not a single-string percussion instrument, the tone that the jaw harp produces closely resembles the sound of a berimbau.

Pandeiro con palillos

The pandeiro is a single-headed tambourine fitted with jingles. The jingles are made of two metal discs that are paired together. The instrument can be played with an open or closed tone, depending if the left hand is dampening the sound underneath the tambourine.⁹⁰ However, Ramírez requests that the tambourine be played “con palillos” (with sticks) to imitate the sound

⁹⁰ Birger Sulsbrück, *Latin-American Percussion: Rhythms and Rhythm Instruments from Cuba and Brazil*, trans. Ethan Weisgard (Copenhagen: Den Rytmske Aftenskoles Forlag, 1986), 68.

of the cowboy's spurs.⁹¹ The percussionist should strike the rim with the sticks, avoiding the head of the tambourine. Found in the sixth movement of the Mass, "Creo en Dios," the pandeiro provides a style unique to the *Malambo* folk dance.

Güiro

A popular Cuban percussion instrument is the güiro. The cylinder, a hollowed-out calabash gourd, contains ridges on one side, so that a stick travels over the ridges in one direction. Modern güiro are made of wood and figerglass.⁹² If the güiro has holes in the back, then the instrument can be performed horizontally. If no holes are available, the instrument should be performed vertically. By holding the güiro vertically, the percussionist can move the güiro and the stick in opposite directions allowing an even balance in sound and less strain with the hand holding the stick.

The only movement that calls for the güiro is "Creo en Dios." For this movement, the percussionist will alternate between the güiro and the triangle. Although the güiro is a common instrument found in modern orchestras, the score indicates that the guacharaca may also substitute for the güiro.⁹³

⁹¹ Ariel Ramírez, *Misa Por La Paz y La Justicia*, (Buenos Aires: Warner Chappell Music Argentina S.A.I.C., 2001), 97.

⁹² John Schechter, "Güiro," *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com> (accessed October 22, 2017)

⁹³ Ariel Ramírez, *Misa Por La Paz y La Justicia*, (Buenos Aires: Warner Chappell Music Argentina S.A.I.C., 2001), 4.

Triángulo

The triángulo (triangle) is a modern percussion instrument that is found in two movements within the Mass. Ramírez scores the triangle in “Creo en Dios” and in the final measure in “Santo es el Señor.” Since the triangle plays at alternating times with the guiro in “Creos en Dios,” a single percussionist can play both instruments.

Toms

The toms (tom-toms) are made up of two single-skinned, metal-shelled drums. This modern instrument is only used in the second movement, “Gloria a Dios,” for the first 11 measures.

Temple blocks

Temple blocks come in a set of five hollowed-out wood blocks, roughly tuned to a pentatonic scale.⁹⁴ Ramírez uses the temple blocks on three out of the ten movements. Each movement, “Gloria a Dios,” “Creo en Dios,” and “Santo es el Señor,” calls for only two blocks to be used. The conductor should determine which two temple blocks sound appropriate in each separate movement.

Bombo Legüero

One of the most often used instruments in Argentina folk music is the bombo legüero (Argentine big drum). The cylindrical-shaped drum is hollowed out of a tree trunk. Goat or

⁹⁴ Stephen Primatic, *Percussion Methods: An Essential Resource for Educators, Conductors, and Students* (Milwaukee: Hal Leonard, 2015), 64.

sheep skin create the drumhead that is attached over the frame with sinews or string.⁹⁵ Because the drumhead uses animal skin, the tone color when struck by a mallet or hand tends to be dark. If a substitute is needed, a low tom or a floor tom with a muffled head can be used.⁹⁶

Since the bombo legüero is one of the most popular percussive instruments used in Argentina folk music, Ramírez incorporates this instrument for more than half of the Mass. Each movement that contains the bombo legüero, other than “Salmo responsorial,” and “Homilía,” calls for a folk rhythm. In the “Gloria a Dios,” the folk rhythm is based on the *Cueca*. Ramírez indicates which eighth-note is to be struck on the aro (rim) or parche (head). The rhythm pattern should be in line with the charango and guitar. In “Creo en Dios,” Ramírez calls for the drum to have the rhythmic patterns of the *Malambo* sureño (southern *Malambo*). As the only percussive instrument in the ninth movement, “Comunión,” the music is written with a *Zamba* rhythm. The final movement, “Salmo 150,” opens with a bombo legüero solo. As the full chorus enters, Ramírez has the drum strike a rhythmic *Chacarera*.

Platillo

Found only in the second movement, “Gloria a Dios,” Ramírez includes a cymbal part. Platillo or címbalo (saucer or cymbal) is a common instrument used in the percussion ensemble. The movement calls for a suspended cymbal roll over five measures. The conductor should determine the amount of vibrational freedom needed for movement of the cymbal itself. A

⁹⁵ Nick Rossi, “Music of Argentina,” *Music Educators Journal* 59, no.5 (January 1973): 51.

⁹⁶ Aaron Mitchell, “A Conductor’s Guide to Ariel Ramírez’s *Misa Criolla*” (DMA diss., University of Cincinnati, 2009), 50.

suspended cymbal on a straight stand will produce less vibrational freedom, whereas a gooseneck stand would allow maximum vibrational freedom.⁹⁷

Tambor

The tambor, Spanish for snare drum, is a common modern percussion instrument. Ramírez calls for the snare drum in two movements. First found in the second movement, “Gloria a Dios,” the snare drum reinforces the “Ritmo de Cucea” (*Cueca* rhythm) that is also being performed by the bombo, charango, and guitar. The snare drum part then returns in the seventh movement, “Santo es el Señor.” In this movement, Ramírez indicates in the score that the snare drum is to be played with “escobillas” (brushes).

Cascabeles

Ramírez scores the cascabeles for both “Gloria a Dios” and “Aleluia.” The literal translation of cascabeles is jingle bells. In the modern percussion ensemble, sleigh bells is the term used for jingle bells. Both movements indicate that the sleigh bells are to be rattled over several measures. Ramírez does not indicate any specific style in which the sleigh bells should be played, leaving it up to the conductor to guide the percussionist.

Keyboard Instruments

Ramírez includes three keyboard instruments. Each keyboard instrument is used sporadically throughout the Mass. A minimum of two keyboard players is needed to perform

⁹⁷ Stephen Primatic, *Percussion Methods: An Essential Resource for Educators, Conductors, and Students* (Milwaukee: Hal Leonard, 2015), 50.

this work. For the piano part, Ramírez suggests that the performance may be played on the piano or the harpsichord. As for the organ and the synthesizer, both parts can be played by the same person as the instruments are never played simultaneously.

Piano o Clave

Because the piano part may be played on the piano or harpsichord, the conductor should determine what is available for the performance. Depending on the movement, the conductor may even use both instruments. Ramírez is noted to have used both instruments in a single performance of *Misa Criolla*.⁹⁸ Although the harpsichord is not traditionally a folk instrument, the tone has similar qualities to the harp. By including a lute stop on the harpsichord, it will muffle the sound to create a closer folk style tone. Although both instruments would add a lot to the Mass, the piano was used during the recordings.

Ramírez scores the piano part in six out of the ten movements. He uses the piano in three ways (See table 5.2): first as part of the introduction, second as a duet with the organ, and third as a solo. The first movement uses the piano as part of the introduction before it segues into the *Kyrie*. In the fifth movement, Ramírez composed a piano and organ duet. The next movement, “Creo en Dios,” features the piano part in a significant solo role. After these three uses of the piano have been completed, Ramírez repeats the process. In the sixth movement, “Cordero de Dios,” Ramírez uses the piano as part of an introduction prior to the tenor soloist and chorus singing. The “Comunión” then uses the piano as part of a duet with the organ. Ramírez ends the Mass with the piano part playing a solo role towards the end of “Salmo 150.”

⁹⁸ Aaron Mitchell, “A Conductor’s Guide to Ariel Ramírez’s *Misa Criolla*.” (DMA diss., University of Cincinnati, 2009), 57.

Table 5.2. Use of the piano in *Misa Por La Paz y La Justicia*

Form:	A	B	C	A	B	C
Title:	Introducción	Homilía	Creo en Dios	Cordero de Dios	Comunión	Salmo 150
Type:	Introduction	Duet with organ	Solo	Introduction	Duet with organ	Solo

Órgano

Like the harpsichord, the organ is not a traditional folk instrument that would have been used in folk music nor folk dances. The organ is a traditional European instrument that was introduced to Latin America during its colonization. Since *Misa Por La Paz y La Justicia* is a Mass, Ramírez may have included an organ part with the idea that most Catholic churches would already have an organ in the building. If the performance hall or church sanctuary does not have an organ, a synthesizer can be programmed to have the sounds of an organ. This way the keyboardist can play both the organ and synthesizer part.

The organ part only plays in two out of the ten movements. In both “Homilía” and “Comunión” the organ is in a duet with the piano part. When the duet is being performed, the organ acts more as an accompaniment to the moving melody of the piano part.

Sintetizador

The synthesizer can create unique and colorful sounds. Most synthesizer instruments have the capability of generating different instrumental sounds, such as the organ or strings. Ramírez uses the synthesizer as a pedal tone in both the “Introducción” and the “Alleluia.” Each movement sustains a low pedal bass drone over several measures. In both movements, the synthesizer establishes the D major key. If a synthesizer is not available, the part may be played on the low pedals of the organ.

CHAPTER 6

MISA POR LA PAZ Y LA JUSTICIA: CONDUCTING AND REHEARSAL ISSUES

This chapter provides a starting point for the study, preparation, and performance of *Misa Por La Paz y La Justicia*. With works that involve indigenous instruments and folk rhythms/tunes, conductors are more likely to consider the lack of resources as too big an obstacle for performance. However for those who would not have access to these indigenous instruments there are appropriate substitutions of modern classical instruments that should encourage performances of this Mass, based on the research in chapter five. Chapter six will delineate both conducting and rehearsal issues for each movement of the *Misa Por La Paz y La Justicia*.

Although not every issue will be addressed, efforts will be made to address as many issues regarding conducting and rehearsal as possible. These interpretive ideas related to performance and rehearsal are, of course, suggestive, but based on a thorough understanding of the work.

Consequently, the chapter will serve as a resource so that more conductors will choose to perform this Mass as a whole, or to perform individual movements from within this Mass. The conductor's score that will be used for this chapter was obtained through Stichting Argentijnse Muziek. With the first and second editions no longer in print, the score utilized is the third edition. The company also provides practice CDs for the chorus.

Introducción

Conducting Issues

There are a few conducting issues when preparing this movement. First, the score does not indicate any vocal markings for the singers at the beginning. This offers different musical

options on how the opening number should be interpreted. Two types of singing may include a unified vowel such as [a] or the chorus to sing boca chiusa (closed mouth).

For the majority of this movement, Ramírez does not indicate any variation on the way an instrument is to perform. However, in this first movement Ramírez writes in a specific request for the way the sikus is to phonate on the instrument (See figure 6.1). The score indicates “sin notas definidas, solamente el aire” (without specific notes, only the air). The siku player should create a tone that is lighter and airy than the specific G note written in by Ramírez.



Figure 6.1. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Introducción,” mm. 11-16.

Lastly, the spoken words of the narrator and the rhythmic beats of the bongó must find a balance. The percussive sound of the bongó should be an echo and also interrupt the narration of the words. Because the narration is five phrases long, the bongó plus the text-painting within the contralto line must fit within the narration. The phrase “porque ya están muertos” (because they are already dead) must end at the beginning of measure 30. This will clearly prepare the bongó entrance and conclude the movement with the piano establishing an A7 Dominant chord in the key of D major.

Rehearsal Issues

Since the opening does not indicate any sign of vocalization, there are two styles in which the chorus can begin (See figure 6.2). The chorus can enter on a neutral vowel or the chorus can

begin on a hum which can transition into a neutral vowel. Each choice will be considered separately.

The image shows a musical score for three vocal parts: Soprano, Contralto, and Baritono. The tempo is marked as $\text{♩} = 55 \text{ m.m.}$. The key signature has one sharp (F#). The Soprano part begins with a *ppp* dynamic, followed by a *cresc. lentamente* (imitando llantos) section, then a *pp* section, and finally a *p* section. The Contralto and Baritono parts also follow a similar pattern, starting with *ppp*, then *cresc. lentamente* (imitando llantos), and ending with *pp*. The Soprano part is marked *sempre legatissimo* and *segue---*. The Contralto and Baritono parts are also marked *sempre legatissimo* and *segue---*.

Figure 6.2. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Introducción,” mm. 11-16.

By having the chorus enter on a neutral vowel, the chorus should enter on an aspirated h or a light glottal sound. Both express great qualities in choral singing. The aspirated h will allow the chorus to enter with a softer and lighter voice. The downside is that the chorus might enter under pitch with much less energy. This could create a domino effect that would leave the whole movement in a different key by the end of measure 31. A light glottal sound would create a unified entrance between each vocal line. The downside is that the score indicates that each voice line must enter on a pianissimo dynamic. A light glottal sound tends to be more present in sound than the aspirated h. By allowing each voice line to enter on a hum, it will reduce any harsh attacks and be ideal for singing pianissimo.

The hum can be produced in two ways: as *boca chiusa* (closed mouth) or the ‘ng’ [ŋ], as in the word ‘sing,’ with the mouth open. In view of the fact that the hum does not project, the

singers should not remain on the hum for too long. The hum should transition into a soft neutral vowel within one measure.

As each vocal line enters, the chorus must keep the focus of the pitch centered. Because the voices are entering independently and without the assistance of an accompaniment, the tendency is for the chorus to dip the pitch flat when descending by half-steps.

Once the chorus has established a strong descending half-step technique, the text painting phrases must be prominent. With the voices identifying the text-painting within the music, the chorus will become more aware about which part needs to be prominent. The text-painting contributes greatly to the “imitando llantos” (imitating lamentations) which will evoke the desired setting for this mass. Ramírez indicates the text-painting as two half notes descending by half-steps within a measure (See figure 6.3). These two descending half notes by half-steps expresses to the listener the idea of the people of Argentina sighing.

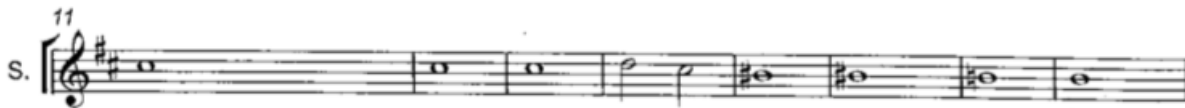


Figure 6.3. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Introducción,” mm. 11-16.

At the beginning of the second portion of the “Introducción,” the narrator and bongó are introduced into the texture of the ensemble. The words of the narrator and the rhythmic clicks of the bongó should interweave with each other. This interweaving should also include the text-painting found in the contralto line at measure 29 (See figure 6.4). In looking at the text, words such as “Un inmenso clamor” (An immense clamor) should act as a conducting cue to bring in the bongó at measures 25 and 27. At measure 28, the bongó should enter when the text states “son los padres...” (they stem from the fathers...). This way the bongó will conclude by the

time the narrator says “que lloran a sus hijos” (who cry for their children). As a means of bringing out the text-painting at measure 29, the narrator should reach the word “consuelo” (consolation) before the contraltos begin their half-step descent to E natural. As the contraltos reach the end of this phrase, the narrator finishes the text on “muertos” (dead). This cues the bongó for its final percussive role as a lead into the piano’s entrance on an A7 dominant chord at measure 31.

By establishing the importance of text-painting, the idea of the whole tone scale, and the balance between text and bongó, the “Introducción” sets the tone of the Mass. This will lead into the opening tenor solo in “Señor, ten piedad de nosotros” (Lord, have mercy upon us), which firmly sets the Mass in the key of D major.

un inmenso clamor de llantos y lamentos; son los padres y madres que lloran a sus hijos y no encuentran consuelo, porque ya están muertos.

Se-ñor

Figure 6.4. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Introducción,” mm. 11-16.

Señor, ten piedad de nosotros (*Kyrie*)

Conducting Issues

In conducting the *Kyrie* movement, one logistical issue is the tempo. As the “Introducción” segues into “Señor, ten piedad de nosotros,” the tempo should remain the same. However, the tenor solo line should be expressive and allowed to interpret the opening four-measure solo. Because the solo sets the tone of the movement, a secco-recitative style of conducting should be applied. When the soloist re-enters at measure 46, the chorus should maintain the tempo singing softly underneath the melody. It is at the anacrusis of measure 51 where tempo needs to adjust to the duet between the tenor soloist and charango. This meter reappears at measures 59 through 66.

Rehearsal Issues

There are a few rehearsal issues that might pose a problem for the chorus in this movement. The first rehearsal issue is the distinction between a sixteenth-note anacrusis and an eighth-note anacrusis by the chorus (See figure 6.5). When the lower four voices enter at measure 36, a sixteenth-note anacrusis is indicated. In contrast, when the full chorus begins the next phrase, at measure 39, an eighth-note anacrusis is used. The third phrase, at measure 43, indicates a sixteenth-note anacrusis. To ensure that the music is clear on what type of anacrusis is to be sung, a breath mark that mirrors the anacrusis will aid in the entrance of the chorus. This would omit the tied eighth-note at measure 38, allowing the four lower voices a full eighth-note prep before measure 39.

Figure 6.5 shows a musical score for five vocal parts: Soprano (S.), Contralto (C.), Tenor (T.), Baritone (Bar.), and Bass (B.). The lyrics are in Spanish: "Se - ñor, ten pie - dad de no - so - tros. Se - ñor, que te hi - cis - te". The score includes dynamic markings such as *mf* and *cresc.*, and rhythmic notation including triplets.

Figure 6.5. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Señor ten piedad de nosotros,” mm. 35-39.

The transitioning of the rhythmic music should be taken into consideration (See figure 6.6). At measure 54, the upper three voices demonstrate a rhythm meter that moves from four sixteenth notes, into a triplet meter, and into two eighth-notes. This short passage may cause rhythmic problems for the chorus. Once the chorus understands the rhythm passage, text should be added to emphasize the direction of the phrase to the downbeat of measure 55 on the word “sangre” (blood).

Figure 6.6 shows a musical score for five vocal parts: Soprano (S.), Contralto (C.), Tenor (T.), Baritone (Bar.), and Bass (B.). The lyrics are in Spanish: "paz. Cris - to, quede - rra - mas - te tu san - gre. ten pie - dad". The score includes dynamic markings such as *mf* and *cresc.*, and rhythmic notation including triplets.

Figure 6.6. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Señor ten piedad de nosotros,” mm. 53-56.

Gloria a Dios (*Gloria*)

Conducting Issues

The second movement, “Gloria a Dios,” has two conducting issues that should be looked at before a rehearsal. The first is the two-over-three polyrhythm. This type of rhythm is common in Ramírez’s *Misa Por La Paz y La Justicia*. This movement begins in a clear 3/4 meter by the electric guitar and charango, and continues with the guitar entrance at measure twelve when the *Cueca* rhythm starts (See figure 6.7). It is not until measure 29 when the soloist and chorus enter in a 3/4 meter with the *Cueca* rhythm meter underneath that the two-over-three polyrhythm begins. Although conducting in a two meter will help with the rhythmic feel of the instrumentalist, a three meter will help keep the soloist and chorus together. The use of the three meter should be utilized throughout the movement, being that the chorus never sings in the *Cueca* rhythm style.

The musical score for "Gloria a Dios" from Ariel Ramírez's *Misa Por La Paz y La Justicia*, measures 25-32, is presented below. The score includes staves for Soprano (S.), Chorus (C.), Tenor (T.), Baritone (Bar.), Bass (B.), Percussion A (PercA.), Percussion B (PercB.), Charango (Char.), and Guitar (Gtr.). The vocal parts (S., C., T., Bar., B.) are marked "legato" and "p" (piano). The percussion parts (PercA., PercB.) show the "RITMO de CUECA" with "bombo" and "aro (rim)" patterns. The Charango and Guitar parts show a complex two-over-three polyrhythm with various chords and notes.

Figure 6.7. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Gloria a Dios,” mm. 25-32.

The second conducting spot is at measure 100. For seventeen measures the music consists of the tenor soloist accompanied by the twelve-string guitar. Because of the slow tempo, it would be best for the guitarist to follow the tenor soloist.

Rehearsal Issues

There are two spots that may pose a problem for the chorus. The first problematic moment will be at measure 117 when the chorus enters a cappella (See figure 6.8). Prior to the choral entrance, Ramírez sets the music to the folk tune *Triste* with an A mixolydian vocal line by the tenor soloist. Underneath the chorus is the electric guitar playing a dominant A7 chord. When the chorus enters, all fit into the dominant A7 chord with the exception of the contraltos.

112

T. Solo

Tu que qui-tas el pe-ca-do del mun - do, ___

S.

ten pie-dad de no-so -

C.

ten pie-dad de no-so -

T.

ten pie-dad de no-so -

Bar.

ten pie-dad de no-so -

B.

ten pie-dad de no-so

El. Gtr.

A7

Figure 6.8. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Gloria a Dios,” mm. 112-18.

The other is a rhythmic passage at measure 73 (See figure 6.9). Up to this point the chorus has been singing in a compound meter. However, for one bar, the chorus will sing a duple meter over the 6/8 compound rhythmic meter of the charango and guitar. Once the chorus understands the rhythm passage, text should be added to emphasize the direction of the phrase to the downbeat of measure 74 on the third syllable of the word “bendecimos” (we bless).

The musical score for Figure 6.9 consists of five staves, each with a vocal part and lyrics. The staves are labeled S. (Soprano), C. (Chorus), T. (Tenor), Bar. (Baritone), and B. (Bass). The key signature is G major (one sharp). The time signature is 6/8. The score includes crescendo markings (cresc.) and a '4' indicating a four-measure phrase. The lyrics are: 'te a - la - ba - mos, te ben-de - ci - mos, te a - do - ra - mos,'.

Figure 6.9. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Gloria a Dios,” mm. 71-76.

Salmo responsorial

Conducting Issues

There will be three major conducting issues that will need to be looked at within Ramírez’s third movement, “Salmo responsorial.” Within the first 42 measures, Ramírez uses five fermatas. Each fermata can be gesticulated in three different ways: fermata with a cesura,

fermata with a lift, or fermata with a continuation. Because the chorus is singing part of the Psalm as well as singing on unified vowels, all three types work well. The fermata with the cesura, would fit best when the chorus transitions from a neutral vowel into the text and vice versa (See figure 6.10). By doing a cesura, a clear break in the music is established and the focus becomes the next part, be that text or neutral vowels. With the majority of the fermatas using a cesura, there are a few moments within the movement where a lift or continuation are appropriate. The use of a fermata with a lift is optimal when the text is repeated (See figure 6.11). By using the lift, the importance of the text is emphasized. The use of the fermata with a continuation only applies at measure 59 (See Figure 6.12). Ramírez indicates that the chorus should sustain the A major chord into measure 60. By having a fermata with a continuation, the tenor soloist is able to take more liberty at measure 60.

The entrances of the duet and trio vocal lines within the chorus will be another conducting issue. Each duet and trio has the baritones and basses singing the text with the soprano and altos singing on a neutral vowel. Although there are times the sopranos and altos echo the text by the men's chorus, the only vocal line that sings both the text with the baritones and basses and the neutral vowel with the sopranos and altos is the tenor line.

The image shows a musical score for two vocal parts: Tenor (T.) and Baritone (Bar.). The Tenor part is written on a treble clef staff, and the Baritone part is written on a bass clef staff. Both parts have lyrics in Spanish. The Tenor part has a fermata with a lift over the word 'vi-e' and a continuation line. The Baritone part has a fermata with a lift over the word 'vi-e' and a continuation line. Dynamics include *mf* and *p*.

Figure 6.10. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Salmo Responsorial,” mm. 9-16.

Figure 6.11 shows a musical score for five vocal parts: Soprano (S.), Contralto (C.), Tenor (T.), Baritone (Bar.), and Bass (B.). The music is in G major (one sharp) and 4/4 time. The lyrics are "cer - ca de no - so - tros". The score features a long melisma on the word "no" in the Soprano part, which is mirrored by the other parts. The music is written on five staves, each with a clef and a key signature of one sharp (F#).

Figure 6.11. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Salmo Responsorial,” mm. 37-41.

Figure 6.12 shows a musical score for three vocal parts: Tenor (T.), Baritone (Bar.), and Bass (B.). The music is in G major (one sharp) and 4/4 time. The lyrics are "y bro-te el Sal-va dor, Sal-va - dor, y bro-te el Sal-va - dor, el Sal-va - dor. u". The score features a long melisma on the word "u" in the Tenor part, which is mirrored by the other parts. The music is written on three staves, each with a clef and a key signature of one sharp (F#). Dynamics markings include *ff* (fortissimo), *f* (forte), and *p* (piano).

Figure 6.12. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Salmo Responsorial,” mm. 56-60.

Rehearsal Issues

The “Salmo responsorial” will prove to be a difficult movement to rehearse due to the complexity of all the a cappella sections within the movement. Although the charango and the twelve-string guitar play sporadically throughout the movement, the majority of “Salmo responsorial” is unaccompanied.

Without opening instrumental music, the men’s chorus needs to be able to enter without pitches being provided. The beginning of the movement opens with the tenors and baritones. With the last chord of the “Gloria a Dios” ending on an E major chord, the tenors will need to move down a major six from an E5 to a G4, while the basses move down a perfect fifth from a B4 to an E4. Aside from vocal muscle memory, the tenors and baritones should focus on the bass note E4 at the end of “Gloria a Dios.” The baritones should be able to start on the E4, and the tenors can enter a minor third higher on a G4. This process of finding pitches prior to an entrance will help the chorus and not waste too much time during rehearsals, especially since Ramírez scored this movement with duets and trios of choral sections. This opening section is repeated twice before the movement concludes.

A rehearsal issue that needs to be attended is at measures 100 through 110. The music and the spoken words by the narrator need to fit before the tenor soloist enters on the anacrusis of measure 111.

Aleluia

Conducting Issues

The fourth movement, “Aleluia,” is the shortest movement within the whole Mass. Because the “Aleluia” does not indicate any tempo changes or mixed meter, the movement only has one conducting issue.

The quick tempo throughout the movement and its relationship to the rhythmic meter by the instrumentalists will prove to be an issue for this movement. The chaschas, berimbau pequeno, and the two sikus express the rhythmic drive at the start of the movement. It is not until a few measures later when vocal percussion are added to the texture that the active tempo may slow down. The singers and instrumentalist should maintain the rhythmic pulses until the tenor soloist enters.

Rehearsal Issues

Although the music moves quickly, a few rehearsal issues might arise within the instrumental and vocal sections. The first is to make certain the two sikus understand the rhythms of the first two bars (See figure 6.13). Although Ramírez does not specifically state in this movement a *Ritmo Toba*, the first two opening measures of syncopation provide an idea of the native music by the Toba tribe.



Figure 6.13. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Aleluia,” mm. 1-3.

Ramírez uses vocal percussion to express the music in a different tone color. This movement is the first instance where Ramírez utilizes vocal percussion. The chorus should produce a sound that is similar to the sound of a percussive instrument. In the Aleluia movement, the vocal percussion begins at measure 5 (See figure 6.14). As the basses sing the word “tum,” the sound needs to directly move to the nasalized “m” consonant. By doing this, the basses begin to sound like the bombo instrument.

As for the tenors and baritones, they sing through a series of vowels. This style of singing is not so much a vocal percussion, but more like a vocal wind instrument. Each vowel should not be sung with a glottal stop, but rather slide from vowel to vowel without expressing a specific vowel. By doing this the tenors and baritones create a unique sound that closely resembles the didgeridoo⁹⁹.

The musical score for Figure 6.14 shows three vocal parts: Tenor (T.), Baritone (Bar.), and Bass (B.). The Tenor and Baritone parts are marked with a piano (p) dynamic and consist of a continuous sequence of eighth notes. The Bass part is marked with a piano (p) dynamic and consists of a series of eighth notes, with the word 'tum' written below the notes. The lyrics 'u o i o u o l o u o i o u o l o u o i o' are written below the Tenor and Baritone parts.

Figure 6.14. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Aleluia,” mm. 4-7.

⁹⁹ The didgeridoo is an indigenous wind instrument commonly found in Australia.

Homilía

Conducting Issues

In conducting the “Homilía,” the main concern will be the timing. Although the narration is placed above the musical notation, the timing is inexact, and therefore requires more specific placement within the metric notation of the chorus. The movement has four spots for narration. The first phrase is from measures 5 through 12. When the chorus arrives on the second beat of measure 6, the narrator should start the third sentence in the narration. By measure 9, as the tenors enter, the narrator should be stating, “tiene necesidad de todas...” (has need of all the...).

The second narration is much longer than the first, with four individual parts. This narration starts at measure 17 and ends at measure 32. When the chorus begins to sing on a neutral vowel, the narrator should immediately begin the narration. The second part begins at measure 21. When the melody is shifted to the tenor line, the narrator should be stating, “a formar una sola familia...” (form a single family...). As the chorus arrives at measure 25 for the third part of the second narration, the narrator should be stating, “Los fracasos no...” (Failures cannot...). The final part comes when the chorus reaches measure 29. The narrator should be stating, “perseguidos por nuestro testimonio...” (persecuted for our testimony...).

The third narration, measures 51 through 58, has the same two-part division as the first narration. When the chorus arrives on the second beat of measure 52, the narrator should start the third narration. By measure 55, as the tenors enter, the narrator should be stating, “pero es, inseparablemente...” (but it is inseparably...).

The narrative begins at measure 63 and concludes at measure 80. Once the chorus enters on a neutral vowel at measure 63, the narrator should begin. When the melody shifts to the tenor line at measure 67, the narrator should be stating, “su propia vida por ellos...” (their own lives

for them...). By measure 71, the narrator should be stating, “No tengáis miedo...” (Do not be afraid...). The final line by the narrator should be at measure 75 with, “El trabajo por la paz...” (Working for peace...).

Rehearsal Issues

In the fifth movement, Ramírez scores the narration with two styles of a cappella choral singing underneath. One style has the upper three choral voices singing on a neutral vowel (See figure 6.15). Because the chorus is descending through the circle of fifths, the voices may have a tendency to lower in pitch. This will become problematic when the chorus cadences on a D minor chord at measure 38 and the piano enters at measure 39 on a D minor chord.



Figure 6.15. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Homilía,” mm. 7-12.

The other style of a cappella singing involves vocal percussion (See figure 6.16). For unification throughout the Mass, the chorus should keep the same style of vocal percussion that

was sung during the “Aleluia” movement. This involves having each “tum” directly move to the nasalized “m” consonant.

The image shows a musical score for five vocal parts: Soprano (S.), Contralto (C.), Tenor (T.), Baritone (Bar.), and Bass (B.). The score is written in 6/8 time and features a complex polyrhythmic pattern. The lyrics are 'tum la tum la tum la' for the Soprano, Contralto, and Tenor parts, and 'a tum a tum la tum la tum la' for the Baritone and Bass parts. The rhythm is characterized by a mix of eighth and sixteenth notes, creating a challenging polyrhythmic texture.

Figure 6.16. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Homilía,” mm. 19-24.

The vocal percussion also creates an additional rehearsal issue. This involves the chorus singing rhythmic meters that are not homorhythmic, but clearly polyrhythmic (See figure 6.17). In this passage, the two outer voices maintain the 6/8 feel of the whole movement. It is the rhythm within the three middle voice lines that will need some attention. Dividing this section into two parts will help keep a smooth rehearsal. The first section should include the sopranos, baritones, and basses, while the second section should include the contraltos and tenors.

Figure 6.17. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Homilía,” mm. 30-32.

Creo en Dios (*Credo*)

Conducting Issues

The music in Ramírez’s sixth movement, “Creo en Dios,” contains few conducting issues. The one primary issue comes at the end of the movement when Ramírez begins to alternate between 6/8 and 3/4 metrical feel in the last 28 measures. From the beginning of the movement to measure 122, the music maintains a simple 6/8 meter. It is not until the anacrusis of measure 123 when the music begins to express a *Cueca* style of dance (See figure 6.18). It is at this point that the music should alternate between the two meter and the three meter as the whole ensemble is in a homorhythmic style.

S.
ro-so.Des-de a - llí ha de ve - nir a juz - gar vi - vos y muer - tos.Creo en el Es - pí - ri - tu

C.
ro-so.Des-de a - llí ha de ve - nir a juz - gar vi - vos y muer - tos.Creo en el Es - pí - ri - tu

T.
ro-so.Des-de a - llí ha de ve - nir a juz - gar vi - vos y muer - tos.Creo en el Es - pí - ri - tu

Bar.
ro-so.Des-de a - llí ha de ve - nir a juz - gar vi - vos y muer - tos.Creo en el Es - pí - ri - tu

B.
ro-so.Des-de a - llí ha de ve - nir a juz - gar vi - vos y muer - tos.Creo en el Es - pí - ri - tu

Figure 6.18. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Creo en Dios,” mm. 123-31.

Rehearsal Issues

The rehearsal issues for this movement are the hemiloas found throughout the movement. The 3:2 ratio begins right from the start of the movement and is in the piano part. Because Ramírez was an excellent pianist, he incorporated great complexity in the piano arrangement. Therefore, the pianist needs to be able to play with the skill of a soloist as well as that of an accompanist. Although the hemiola is primarily found in the piano part, the chorus has moments when the basses sing in a 3/4 meter while the upper voices are in a 6/8 meter. This is most noticeable during the vocal percussion at measures 66 (See figure 6.19).

Figure 6.19. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Creo en Dios,” mm. 66-70.

Santo es el Señor (*Sanctus*)

Conducting Issues

The conducting issues in the seventh movement involve two abrupt tempo changes. Most of the movement is in a slow two meter tempo. However, Ramírez adds two sections with the tempo marking of *lento*. The first section begins with anacrusis into measure 36. This four-measure phrase has the quenás and sikus playing. When the full ensemble returns at measure 41, the tempo reverts to the original tempo. The second *lento* section begins at measure 62 and continues to the end. By conducting both *lento* sections in a six meter, as opposed to the two meter, the quenás, sikus, and chorus will be able to maintain a slower tempo.

Rehearsal Issues

One of the main rehearsal issues will be the three against two meter at the beginning of the movement. Although Ramírez has applied the hemiola throughout this Mass, this movement becomes difficult due to the slow tempo. Ramírez maintains the 3:2 ratio for seven measures. When the soloist enters at measure 14, the rhythmic meter changes between a 6/8 and a 3:2 ratio (See figure 6.20). Within the rehearsal process, the lower two voices should be separated from the upper three voices. It will be the sopranos, contraltos, and tenors who will need attention as the tenor soloist, baritones and basses sing a 6/8 meter against the upper three choral voices in a 3/4 meter.

14

T. Solo *mf*
San-to, San - to, San - to es el Se - fior. Dios del u - ni -

S. *p*
San - to, San - to, San - to, San-to es el Se - fior.

C. *p*
San - to, San - to, San - to, San-to es el Se - fior.

T. *p*
San - to, San - to, San - to, San-to es el Se - fior.

Bar. *p*
San - to, San-to a, San-to a, San - to es el Se - fior. San -

B. *p*
San - to, San-to a, San-to a, San - to es el Se - fior. San -

Figure 6.20. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Santo es el Señor,” mm. 14-19.

Cordero de Dios (*Agnus Dei*)

Conducting Issues

Ramírez's eighth movement, "Cordero de Dios," does not contain as many conducting difficulties as his other movements. The movement opens with a four-bar introduction in 4/4 meter before transitioning into 6/8 meter. The first interpretation involves the piano solo in the first four measures. The piano soloist should be allowed to express the music without any conducting meter. Only when the chorus of men enters at measure 5 should a set tempo be established (See figure 6.21).

The musical score for "Cordero de Dios" (Agnus Dei) by Ariel Ramírez, measures 1-5, is presented in a five-staff format. The staves are labeled: Tenor Solo, Tenor, Baritone, Bajo, and Clave o Piano. The tempo is marked as 50 and 70, with a "legato" marking. The meter changes from 4/4 to 6/8. The Tenor Solo part begins with a four-bar introduction in 4/4 meter, followed by a transition to 6/8 meter. The Tenor, Baritone, and Bajo parts enter at measure 5. The Clave o Piano part plays a rhythmic pattern throughout the first four measures, marked with a "3" indicating a triplet. The score is written in G major and 4/4 time, with a key signature of one sharp (F#).

Figure 6.21. Ariel Ramírez, *Misa Por La Paz y La Justicia*, "Cordero de Dios," mm. 1-5.

The other interpretation involves the tenor soloist at measure 28. The score indicates that the tenor soloist has an eighth-note anacrusis before the baritones and basses sing on an A4 (See

figure 6.22). In keeping with continuity on how the chorus and soloist enter at measure 5, the baritones and basses, at measure 28, should begin singing an A4 before the tenor soloist enters.

24

T. Solo

Lento

Cor - de-ro de Dios que qui - tas

S.

mun-do, ten pie-dad de no - so - tros... el pe-ca -

C.

mun-do, ten pie-dad de no - so - tros... el pe-ca -

T.

mun-do, ten pie-dad de no - so - tros... el pe-ca -

Bar.

de - ro, ten pie-dad de no - so - tros... o... el pe-ca -

B.

de - ro, ten pie-dad de no - so - tros... o... el pe-ca -

Figure 6.22. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Cordero de Dios,” mm. 24-30.

Comunión:

Conducting Issues

The conducting complexities in Ramírez’s ninth movement, “Comunión,” involve the constant mixed meter found throughout. The movement alternates between a 6/8 meter and a 2/8 meter (See figure 6.23). By shifting between these two meters, the rhythmic meter allows a directional approach to the text. This directional approach can use two types of conducting meters. The first is the use of a compound twoF in the 6/8 measure and a one meter in the 2/8 measure. However, due to the slow tempo, a one meter during the 2/8 measure will cause the

direction of the music to slow down more. Thus, continuing to apply a two meter during the 2/8 measure will help guide the music forward to the downbeat of the next measure. The music should also allow a pause on beat two during a 6/8 measure followed by a 2/8 measure. This will ensure that the chorus stays together on the anacrusis sixteenth-note before singing on the downbeat of the 2/8 measure.

The image shows a musical score for five voices: Soprano, Contralto, Tenor, Baritono, and Bajo. Each part is written in a staff with a treble or bass clef. The music is in 6/8 and 2/8 time signatures. The lyrics are: Ven-gan a mi al tar... que es me-sa de a-mis - tad, fies-ta ce-les tial, ban. The score includes dynamic markings (mf) and phrasing slurs.

Soprano
 Ven-gan a mi al tar... que es me-sa de a-mis - tad, fies-ta ce-les tial, ban

Contralto
 Ven-gan a mi al tar... que es me-sa de a-mis - tad, fies-ta ce-les tial, ban

Tenor
 Ven-gan a mi al tar... que es me-sa de a-mis - tad, fies-ta ce-les tial, ban

Baritono
 Ven-gan a mi al tar... que es me-sa de a-mis - tad, fies-ta ce-les tial, ban

Bajo
 Ven-gan a mi al tar... que es me-sa de a-mis - tad, fies-ta ce-les tial, ban

Figure 6.23. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Comunión,” mm. 1-4.

In the middle of the movement, Ramírez indicates a *lento* tempo at measure 44 for the tenor solo line with organ accompaniment (See figure 6.24). Allowing the organist to follow the tenor soloist without any assistance will offer freedom to the solo line. Following the tenor solo is an organ and piano duet (See figure 6.25). This duet is best expressed when the two instrumentalists rely on each other without any assistance from the conductor.

Figure 6.24 shows a musical score for measures 44-47. The top staff is for the Tenor Solo (T. Solo) and the bottom staff is for the Organ (Órgano). The tempo is marked *Lento*. The lyrics are: "Pa-ra se-se- ñal... de tu li-be-ra-ción, o-bre-ros de tu Paz, tes-ti-gos de tu a- mor...". The organ part includes chord markings: Bb7+, F6/C, Am7(b5), D7-5+, G7-9, C7-6, and F.

Figure 6.24. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Comunión,” mm. 44-47.

Figure 6.25 shows a musical score for measures 48-52. The top staff is for the Piano or Clavichord (Pno. o Clav.) and the bottom staff is for the Organ (Órgano). The organ part includes chord markings: *p* Dmin7, G7sus4, Cadd2, E7sus4, E7, Amin, and Dmin7 G7sus4.

Figure 6.25. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Comunión,” mm. 48-52.

Rehearsal Issues

This movement will be one of the most difficult movements for the chorus to sing due to the amount of text sung and the intricate rhythms associated with the text. Although there are a few repeated words and moments when the tenor soloist sings, most of the movement is sung by the chorus. Allowing a significant amount of rehearsal time on text and rhythm will ensure the success of the movement.

The loquacious nature of this movement is a result of a dialogue between the Lord and those who come to the table before God: the movement contains a lot of words. Once the chorus is secure with the text and rhythm, the music should not break before the anacrusis into each 2/8 measure (See figure 6.23). By allowing the chorus to stagger breathe each phrase, the musical line becomes a continuous phrase.

The vocal percussion, sung by the chorus at measures 18 through 30, may also prove to be a challenge (See figure 6.26). The chorus should continue the same textual style that was used in previous movements. However, because of the mixed meter in this passage, the chorus may find it difficult to line up with the tenor soloist. This is partly due to the syncopation in the soprano, contralto, and tenor lines. By having the baritones and basses firmly sing the pulse of the passage, the upper three voices are sure to sing the syncopation lines throughout the mixed meter.

The musical score for 'Comunión' from Ariel Ramírez's *Misa Por La Paz y La Justicia*, measures 44-47, is presented for five vocal parts: Soprano (S.), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.). Each part consists of a vocal line and a 'tum' line. The meter alternates between 2/8 and 6/8. The 'tum' lines are written in a simplified notation, often using a single note or a series of notes to represent the rhythm.

Figure 6.26. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Comunión,” mm. 44-47.

Salmo 150

Conducting Issues

Although Ramírez’s tenth movement, “Salmo 150,” does not indicate mixed meter, the movement is based off the *Chacarera* folk dance which incorporates the metric division that alternates between two beats per measure and three beats per measure. The shifting between a 6/8 meter and a 3/4 meter is evident at the start of the movement (See figure 6.27).

Soprano

Contralto

Tenor

Baritono

Bajo

Bombo

aro (rim)

parche (head)

CHACARERA

A-le - lu ia cha - ca - re - ra, cha-ca - re-ra de Ar-gen

A-le - lu ia cha - ca - re - ra, cha-ca - re-ra de Ar-gen

A-le - lu ia cha - ca - re - ra, cha-ca - re-ra de Ar-gen

A-le - lu - ia cha - ca - re - ra, cha-ca - re-ra de Ar-gen

A-le - lu - ia cha - ca - re - ra, cha-ca - re-ra de Ar-gen

Figure 6.27. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Salmo 150,” mm. 1-5.

This constant shifting will cause several hemiolas throughout the movement. One instance of a hemiola is found at measures 25 through 30 (See figure 6.28). As the tenor soloist is singing the music alternates between the 6/8 meter and the 3/4 meter, the chorus shifts to a pure 3/4 meter. This continues until the anacrusis of measure 29 when the chorus begins to sing the main melody. Although the hemiola happens at measures 25 and 27, the 6/8 meter should continue through those hemiolas.

Even though the pulse of the *Chacarera* folk dance is found in the majority of the tenth movement, solo sections of instrumental lines indicate that the pulse maintains the 6/8 meter or the 3/4 meter before returning to the alternation of the two meters. Examples includes the quena

solo at measures 33 through 40 (See figure 6.29) and the charango solo at measures 79 through 87 (See figure 6.30).

Figure 6.28 shows a musical score for measures 25-30. It includes six staves: T. Solo, S., C., T., Bar., and B. The lyrics are "si-kus y las que-nas, con los si-kus y las que-nas." followed by "A-le-lu ia, A-le-lu-ia los". The score includes dynamic markings *p* and *f*.

Figure 6.28. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Salmo 150,” mm. 25-30.

Figure 6.29 shows a musical score for measures 31-36. It includes a single staff for Char. (Charango).

Figure 6.29. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Salmo 150,” mm. 31-36.

Figure 6.30 shows a musical score for measures 78-84. It includes a single staff for Quen. (Quena).

Figure 6.30. Ariel Ramírez, *Misa Por La Paz y La Justicia*, “Salmo 150,” mm. 78-84.

This movement also includes narration. The score suggests that the narrator begin the narration at measure 156. Beginning at this spot will work. However, for a continuous narration

without any pauses, it would be best for the narration to begin at measure 159. This will provide for an even flow of narration with the underscored choral music, ending right before the final cadence of V - i at measure 186.

Rehearsal Issues

The rehearsal issues found in this movement involve the hemiolas and the vocal percussion. Just as with previous hemiolas in other movements, the chorus should be aware when the hemiolas happen. For the vocal percussion sounds at measure 178 through 186, the music should continue the same textual style that was performed in previous movements.

The clapping section found at measures 141 through 148, may prove to be a two-rehearsal issue (See figure 6.31). The first issue involves the rhythmic meter that contrasts with the *Chacarera* folk dance. While the music indicates a clear alternation between 6/8 and 3/4 meter, the clapping is in a 6/8 meter. This is obviously going to cause hemiolas. By taking time in working with the chorus and instrumentalist, this will ensure a clean rhythmic meter. The second issue is ensuring that the rhythmic clap is maintained. The chorus will be tempted to clap the rhythmic meter performed by the piano line. By having the chorus stay firm on their rhythmic meter, they will be less likely to follow the meter in the piano line. Aside from those two issues, the score only indicates that the clapping is in the soprano line. This is not to say that the other voice lines should not clap. Depending on the venue, the size of the chorus, and the sound balance, the choral clapping can include more or fewer clappers as needed.

The musical score is for a section of "Salmo 150" from Ariel Ramírez's *Misa Por La Paz y La Justicia*. It consists of seven staves:

- S. (Soprano):** Starts with a forte *f* dynamic, singing "ba-ba-bam." in 4/4 time. At the 8-measure mark, the time signature changes to 6/8, and the vocal line continues with a rhythmic pattern of eighth notes, marked with a *(clap)* instruction.
- C. (Alto):** Sings "ba-ba-bam." in 4/4 time, then rests in 6/8 time.
- T. (Tenor):** Sings "ba-ba-bam." in 4/4 time, then rests in 6/8 time.
- Bar. (Bass):** Sings "ba-ba-bam." in 4/4 time, then rests in 6/8 time.
- B. (Bass):** Sings "ba-ba-bam." in 4/4 time, then rests in 6/8 time.
- Bombo:** Provides a rhythmic accompaniment in 4/4 time, featuring a pattern of eighth notes and rests, with a repeat sign at the end of the section.
- Pno. o Clv. (Piano or Clavichord):** Provides a harmonic accompaniment in 4/4 time, featuring a melodic line with a repeat sign at the end of the section.

Figure 6.31. Ariel Ramírez, *Misa Por La Paz y La Justicia*, "Salmo 150," mm. 140-48.

CHAPTER 7 CONCLUSION

Although Ariel Ramírez is known for his first choral Mass, *Misa Criolla*, his second Mass, *Misa Por La Paz y La Justicia*, provides a richer score of folk tunes and folk dances. By immersing himself in the music of Northwest Argentina and learning of the intricacies of folk music from Atahualpa Yupanqui and Dr. Justiniano Torres Aparicio, his music became unique in the blending of liturgical Mass and folk music. The text in this Mass also shows Ramírez ability to incorporate biblical text with sacred word. By incorporating both the Ordinary Mass and the Proper Mass, a combination only used in the *Missa pro defunctis* (Requiem Mass), Ramírez's creative style allows the listener to experience different parts of the spoken Mass. *Misa Por La Paz y La Justicia* also demonstrates Ramírez's ability to incorporate modern instruments alongside aboriginal instruments. By combining the two types of instruments, the texture of the Mass sets it apart from every other Mass.

Whether a specific movement or as a whole choral masterwork, each movement has its own unique style. While this Mass focuses mostly on the theme of peace, different movements can be extracted and performed individually for any type of concert. A program based on sorrow or grief might include the first movement, "Introducción," as an opening of a concert, or a concert that explores the theme of instrument and dance can incorporate Ramírez's final movement, "Salmo 150," as a concert closer. This Mass is also easily adaptable into a liturgical worship service. By performing the movements that incorporate the Mass of the Ordinary, it would provide a different worship experience for the congregation.

Expounding upon peace and justice as the main message of Ramírez's *Misa Por La Paz y La Justicia*, Father Osvaldo Catena stated, "Without justice, peace is only an order, and every Mass is always a prayer for these two human goods... In these days of worldwide tension and

confusion, in which violence is the common denominator in all the acts of men on the earth, the word of God gives us back a little hope, rescues us from unbelief and makes us think that all is not lost, that still millions of men and women who believe in peace, love will enter each city and each friendship.” This message still speaks today, as strongly as it did in Argentina in 1981.

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APPENDIX 1
ABOUT THE CREATION OF *MISA POR LA PAZ Y LA JUSTICIA*¹⁰⁰

ACERCA DE LA CREACIÓN DE *MISA POR LA PAZ Y LA JUSTICIA*
(Texto firmado por Ariel Ramírez)

Al aceptar la sugerencia de los Editores acerca de suscribir el Comentario preliminar para esta edición, pensé que debía hacer conocer los acontecimientos que, muchos años atrás, dieron origen a la obra que se presentamos. De modo que, a la narración de mis propias experiencias antepuse, seleccionando entre mis recuerdos, una serie de fragmentos de entrevistas publicadas en distintos periódicos del país, en torno a la *Misa Por La Paz y La Justicia*.

"Componer *Misa Por La Paz y La Justicia* fue una predestinación. Ocurrió durante una ejecución de *Misa Criolla* en la capilla Mater Admirabilis, en la calle Arroyo al 900, en Buenos Aires, en el año 1979. Durante el oficio religioso el padre Rafael Braun pidió públicamente a Dios porque yo compusiera otra misa, pero implorando por la paz y la justicia en el mundo. A partir de ese momento asumí el compromiso y busqué el material adecuado con el auxilio del padre Osvaldo Catena y el apoyo del sacerdote José Bevilacqua. En ella traté de reflejar el mensaje de la Iglesia Católica de dos mil años de prédica por la vigencia de estos dos valores del Evangelio y de la humanidad."

"Cuando leo los diarios y veo lo que está ocurriendo en el mundo, como hombre me horrorizo. Es el mismo dolor que sentí en mi propio país por lo que hemos vivido. Creo que, como artista, uno debe contribuir a que no se repita, ni aquí ni en ninguna otra parte, y así surgió la idea de musicalizar este mensaje."

"Como artista argentino tengo el compromiso de dejar, junto a toda mi obra, un mensaje cristiano a favor de la paz. Y ojalá se interprete profundamente la intención de mi mensaje. No pido paz ni con gritos ni con odio, sino con amor... Quizás pueda ser un granito de arena a favor de la paz y la justicia en el mundo."

"Lo que me llevó a escribir esta nueva partitura han sido los hechos vividos en el país en los últimos años. Nunca antes habíamos pasado tantas desventuras."

"En la *Misa Por La Paz y La Justicia* deben considerarse dos aspectos importantes. Una, la faz artística y otra la moral, la que nos hace reflexionar con profundidad acerca del significado de las palabras paz y justicia: la paz como único medio de convivencia y a la justicia como vehículo de unión entre los pueblos de todo el mundo."

"Sin esa paz y sin esa justicia sería imposible pintar, componer, escribir y disfrutar de todos los dones que Dios nos ha dado en la vida para compartirlo con nuestros hijos y nuestros amigos."

¹⁰⁰ Reprinted from Semblanzas Producciones, "Obras: *Misa Por La Paz y La Justicia*," Sitio Oficial de Ariel Ramírez, <http://www.arielramirez.com/obra3.htm>, (accessed December 1, 2016).

APPENDIX 2
MISA POR LA PAZ Y LA JUSTICIA: TEXT AND TRANSLATION

1. Introducción

“Un inmenso clamor se escucha por el mundo, un inmenso clamor de llantos y lamentos; son los padres y madres que lloran a sus hijos y no encuentran consuelo, porque ya están muertos.”

Señor, ten piedad de nosotros - Kyrie

Señor Dios, ten piedad de nosotros.
Señor, ten piedad de nosotros.
Señor, que te hiciste hombre para reunir a los hijos de Dios, dispersos por el pecado.
Señor, ten piedad de nosotros.

Cristo, ten piedad de nosotros.
Cristo, que derramaste tu Sangre para el perdón y la paz
Cristo, ten piedad de nosotros.

Señor, ten piedad de nosotros.
Señor, que enviaste el Espíritu Santo para hermanar a todos los pueblos.
Señor, ten piedad de nosotros.

2. Gloria a Dios - Gloria

Gloria a Dios en el cielo
y en la tierra paz a los hombres que ama el Señor.

Te alabamos, te bendecimos,
te adoramos, te glorificamos,
te damos gracias por tu inmensa Gloria.

Señor Dios. Rey Celestial.
Dios Padre todopoderoso.
Señor, Hijo único Jesucristo
Señor Dios Cordero de Dios, Hijo del Padre

Tú que quitas el pecado del mundo,
ten piedad de nosotros.
Tú que quitas el pecado del mundo,

1. Introduction

“An immense clamor is heard throughout the world, an immense clamor of cries and lamentation; it is the fathers and mothers who cry for their children and find no consolation because they are already dead.”

Lord, have mercy upon us - Kyrie

Lord God, have mercy upon us.
Lord, have mercy upon us.
Lord, who became man to gather together the children of God, scattered by sin
Lord, have mercy upon us.

Christ, have mercy upon us.
Christ, who shed your Blood for forgiveness and peace
Christ, have mercy upon us.

Lord, have mercy upon us.
Lord, who sent the Holy Spirit to unite all peoples.
Lord, have mercy upon us.

2. Glory to God - Gloria

Glory to God in the highest
and on earth peace to men who love the Lord.

We praise you, we bless you
we worship you, we glorify you
we give thanks to you for your great glory.

Lord God, Heavenly King
God the Father almighty
Lord, only Son Jesus Christ
Lord God Lamb of God, Son of the Father

You who take away the sin of the world
have mercy on us.
You who take away the sin of the world

2. Gloria a Dios - *Gloria* (cont'd.)

atiende nuestra súplica
Tú que estás sentado a la derecha del
Padre
ten piedad de nosotros

Gloria a Dios en el cielo
y en la tierra paz a los hombres
que ama el Señor.

Porque solo Tú eres Santo
Señor solo Tú eres Señor
Solo Tú. Altísimo Jesucristo

Solo Tú. Con el Espíritu Santo
Solo Tú. en la *Gloria* de Dios Padre
Solo Tú. Altísimo Jesucristo

Amén

3 Salmo Responsorial

Que el cielo envíe su rocío,
que las nubes lluevan al Justo.

Que se abra la tierra y brote el Salvador.

El Señor nos anuncia su paz,
la paz para su pueblo y sus amigos;
Su salvación ya está cerca de nosotros.

De su *Gloria*,
nuestra tierra se llenará de su *Gloria*.

El defenderá a los humildes,
socorrerá la familia de los pobres,
condenará a sus opresores,
hará reinar la paz y la justicia.

4. Aleluia

¡Aleluia, Aleluia!

Felices los que trabajan por la paz,
porque serán llamados hijos de Dios!

2. Glory to God - *Gloria* (cont'd.)

hear our plea
You who are seated at the right hand of the
Father
have mercy on us

Glory to God in the highest
and on earth peace to men
who love the Lord.

For only You are Saintly
Lord only You are Lord
Only you. Jesus Christ most high

Only you. With the Holy Spirit
Only you. In the Glory of Father God
Only you. Jesus Christ most high

Amen

3. Responsorial Psalm

May Heaven send its dew,
may the clouds rain upon the Just.

May the Earth open and the Savior emerge

The Lord announces to us his peace,
peace for his people and his friends;
His salvation is already near us.

Of his glory,
our earth will be filled with his glory.

He will defend the meek,
He will help the family of the poor,
He will condemn their oppressors,
He will make peace and justice reign

4. Hallelujah!

Hallelujah, Hallelujah!

Fortunate are the peacemakers,
Because they shall be called sons of God!

5. Homilía

Ven, reino de Dios, derrame paz en la creación.

“A todos vosotros que deseáis la paz, la gran causa de la paz entre los pueblos tiene necesidad de todas las energías de paz latentes en el corazón del hombre.”

Ven, reino de Dios, derrame paz en la creación.

“Queridos hermanos y hermanas en Cristo: la aspiración por la paz que vosotros compartís con todos los hombres, corresponde a una llamada inicial de Dios a formar una sola familia de hermanos creados a imagen del mismo Padre.”

“Hallamos en Cristo una esperanza. Los fracasos no lograrán hacer vana la obra de la paz aún cuando los resultados inmediatos sean frágiles, aún cuando nosotros seamos perseguidos por nuestro testimonio en favor de la paz. Cristo salvador asocia su destino a todos aquellos que trabajen con amor por la paz.”

Dios de la esperanza, danos tu paz. Ven, Dios Creador, a dar tu paz a la creación

“La paz es obra nuestra, exige nuestra acción decidida y solidaria. Pero es inseparablemente y por encima de todo, un don de Dios. Exige nuestra oración.”

Ven, Dios Salvador, a prodigar tu liberación.

“Los discípulos más fieles de Cristo han sido artífices de paz, llegando hasta a perdonar a sus enemigos, hasta ofrecer, muchas veces, su propia vida por ellos. A todos, cristianos, creyentes y hombres de buena voluntad, os digo: No tengáis miedo de apostar por la paz, de educar para la paz. La aspiración de la paz no quedará nunca decepcionada.

5. Homily

Come, kingdom of God, shower peace upon creation.

“To all of you who desire peace, the great cause of peace among the nations has need of all the energies of peace waiting in the heart of man.”

Come, kingdom of God, Shower peace upon creation.

“Dear brothers and sisters in Christ, the aspiration for peace that you share with all men and women corresponds to an initial call by God to form a single family of brothers and sisters, created in the image of the same father.”

“In Christ, we find hope. Failures cannot render vain the work of peace, even when the immediate results may be fragile, even when we may be persecuted for our testimony in favor of peace. Christ the Savior links his destiny to all those who may work with love for peace.”

God of hope, grant us your peace. Come, God Creator, to give your peace to creation.

“Peace is our work, it calls for our resolute and united action. But it is inseparably and above all a gift of God. It requires our prayer.”

Come, Savior God, to bestow your liberation.

“The most faithful disciples of Christ have been authors of peace, to the point of forgiving their enemies, to even offer, many times, their own lives for them. To everyone, Christians, believers, and men of good will. I say: Do not be afraid to take a chance on peace, to teach peace. The aspiration for peace will never be disappointed.

5. Homilía (cont'd.)

El trabajo por la paz, inspirada por la caridad que no pasa, dará sus frutos. La paz será la última palabra de la Historia.”

Ven, nuestra esperanza, danos tu amor, danos tu paz, danos, Señor, tu paz.

6. Creo en Dios – *Credo*

Padre Todopoderoso,
Creador del cielo y la tierra;

Creo en Dios, y en Jesucristo creo,
su Único Hijo, Nuestro Señor,
que fue concebido por obra y gracia
del Espíritu Santo.
Nació de Santa María Virgen
nació su Hijo Nuestro Señor
Padebió bajo el poder de Poncio Pilatos,
Fue crucificado, muerto y sepultado.
Descendió a los infiernos.
Al tercer día, Resucitó de entre los muertos;
Subió a los cielos,
Está sentado a la diestra de Dios,
Padre Todopoderoso, desde allí
ha de venir a juzgar vivos y muertos.

Creo en el Espíritu Santo,
Santa Iglesia Católica,
La Comunión de los Santos
y el perdón de los pecados,
la resurrección de la carne
y la vida perdurable. Amén.

7. Santo es el Señor – *Sanctus*

Santo, Santo, Santo,
es el Señor Dios del Universo,
Lleno está el cielo y la tierra de Tu *Gloria*.

Hosanna en el Cielo, bendito el que viene en
el nombre del Señor.

5. Homily (cont'd.)

Working for peace, inspired by the charity that does not pass away, will bear fruit. Peace will be the last word of History.”

Come, our hope, give us your love,
give us your peace, give us, Lord, your peace.

6. I believe in God - *Credo*

Father Almighty,
Creator of the heaven and Ear

I believe in God and I believe in Jesus Christ
His Only Son, Our Lord,
who was conceived by the work and grace
of the Holy Spirit.
Born of the Virgin Saint Mary
born her Son Our Lord
He suffered under the power of Pontius Pilate
was crucified, dead, and buried.
He descended into Hell.
On the third day, He rose from the dead;
ascended into heaven,
and is seated on the right hand of God,
Father Almighty, from there
He will come to judge the living and the dead.

I believe in the Holy Spirit,
the Holy Catholic church
the Communion of the Saints,
and the forgiveness of sins,
the resurrection of the flesh
and the life everlasting. Amen.

7. Holy is the Lord – *Sanctus*

Holy, Holy, Holy,
is the Lord God of the Universe,
Heaven and Earth are full of Your Glory.

Hosanna in Heaven, blessed is he who comes
in the name of the Lord.

8. Cordero de Dios – *Agnus Dei*

Cordero de Dios que quitas el pecado del mundo, Ten piedad de nosotros.

Cordero de Dios que quitas el pecado del mundo, Dános la paz.

9. Comunión

Vengan a mi altar,
que es mesa de amistad,
fiesta celestial, banquete fraternal.
Vengan a ocupar la silla
que mi Padre destinó,
a congregar sus hijos
junto a Mí en nueva humanidad.

¡Voy Señor, voy a Ti,
en plena comunión de fe y amor!

Vengan a comer el Pan de la unidad,
vengan a beber la copa de la Paz.
Vengan a buscar la fuerza del amor y el
 perdón.
Que solo con mi gracia alcanzarán vivir en
hermandad.

¡Voy Señor, voy a Ti,
con hambre de justicia y sed de amor!

¡Señor! Que nuestra comunión en Ti
nos haga compartir tu gesto salvador.

¡Tomanos Señor!
Humildes te ofrecemos nuestro cuerpo,
nuestra sangre,

para ser señal de tu liberación,
obreros de tu paz,
testigos de tu amor.

Vengan a ofrecer la Sangre del perdón,

vengan a inmolar la víctima pascual.
Es mi memoria,
la alianza que en mi muerte se selló
y a los distintos pueblos
congregó en fraternal unión.

8. Lamb of God - *Agnus Dei*

Lamb of God who takes away the sin of the world, Have mercy on us.

Lamb of God who takes away the sin of the world, give us peace.

9. Communion

Come to my altar,
that is the table of friendship,
heavenly feast, fraternal banquet
come to fill the chair
that my father intended,
to congregate his children
together with me in new humanity.

I come Lord, I come to you,
in complete communion of faith and love!

Come to eat the Bread of unity,
come to drink the cup of Peace.
Come to look for the strength of love and
 forgiveness
Because only with My grace, may you live in
brotherhood.

I come Lord, I come to you,
with hunger for justice and thirst for love!

Lord! May our communion in you
make us share your redemptive gesture.

Take us Lord!
We humbly offer you our body,
our blood,

to be a sign of your liberation,
workers of your peace,
witnesses of your love

Come to offer the Blood of forgiveness,

Come to immolate the paschal victim.
It is my memory,
the alliance that in my death was sealed
and the distinct nations
congregated in brotherly unity.

9. Comunión (cont'd.)

¡Voy Señor, voy a Ti,
a ser tu anunciador de paz y amor!

Vengan a formar la nueva humanidad,
vengan a integrar mi reino celestial:
Reino de amor, de gracia,
de justicia y de verdad,
pués solo en Dios
está la salvación y el triunfo de la paz.

¡Voy Señor, voy a Ti,
dispuesto a reflejar tu luz de amor!

Para ser señal de tu liberación,
obreros de tu paz, testigos de tu amor.
To be a sign of your liberation,

10. Salmo 150

¡Aleluia *Chacarera*,
Chacarera de Argentina,
Chacarera americana, Aleluia universal!

Alabemos al Señor
con los sikuris y con las quenas.

Alabemos al Señor, ¡Aleluia!
los sikus y las quenas.

Alabemos al Señor
con los charangos y con los bombos.

Alabemos al Señor
con las guitarras y con la danza. ¡Aleluia!

“Vi un cielo nuevo y una tierra nueva; vi la
nueva Ciudad Santa que descendía del cielo
y venía de Dios. Oí una voz potente que
decía desde el trono: “Esta es la morada de
Dios entre los hombres. El habitará con ellos
y ellos serán su Pueblo. El secará todas sus
lágrimas y ya no habrá más muerte, ni pena,
ni llanto, ni dolor, porque todo lo de antes
pasó”.

Alabemos al Señor ¡Aleluia!, ¡Aleluia!

9. Communion (cont'd.)

I come Lord, I come to you,
to be your announcer of peace and love!

Come to form a new humanity,
come to form my heavenly kingdom:
Kingdom of Love, of grace,
of justice and of truth,
because only in God
is the salvation and the triumph of peace.

I come Lord, I come to you,
willing to reflect your light of love!

To be the sign of your libration,
workers of your peace, witnesses of your
love.

10. Psalm 150

Hallelujah *Chacarera*,
Chacarera of Argentina,
American *Chacarera*, universal hallelujah!

Praise the Lord
with sikuris and quenas.

Praise the Lord, Hallelujah!
sikus and quenas.

Praise the Lord
with charangos and with drums.

Praise the Lord
with guitars and with dance. Hallelujah!

“I saw a new heaven and new Earth; I saw
the new Holy City that was descending from
heaven and coming from God. I heard a
mighty voice that announced from the
throne, “This is abode of God among men.
He will live among them and they will be
his People. He dry all their tears and there
will be no longer be more death, nor sorrow,
nor crying, nor pain, because everything
from before has passed away.”
Praise the Lord! Hallelujah!, Halleluijah!

APPENDIX 3
MISA POR LA PAZ Y LA JUSTICIA
INTERNATIONAL PHONETIC ALPHABET (IPA)

1. Introducción

Un inmenso clamor se escucha por el mundo,
[un im.mɛn.so¹⁰¹ kla.mɔr sɛ ɛs.ku.ʃa por ɛl mʊn.do]

un inmenso clamor de llantos y lamentos;
[un im.mɛn.so kla.mɔr ðɛ ʎan.tos i la.mɛn.tos]

son los padres y madres
[son los pa.ðres i ma.ðres]

que lloran a sus hijos
[kɛ ʎo.ran a sus i.xos]

y no encuentran consuelo,
[i no ɛŋ.kwɛn.tran kon.swɛlo]

porque ya están muertos.
[por.kɛ ja ɛs.tan mwɛr.tos]

Señor, ten piedad de nosotros - *Kyrie*

Señor Dios, ten piedad de nosotros.
[sɛ.nor ðjos, tɛm pjɛ.ðað ðɛ no.so.tros]

Señor, que te hiciste hombre para reunir
[sɛ.nor kɛ tɛ i.θi.stɛ om.brɛ pa.ra rɛu.nir]

a los hijos de Dios, dispersos por el pecado.
[a los i.xoz ðɛ ðjos dis.pɛr.sos por ɛl pɛ.ka.ðo]

Cristo, ten piedad de nosotros.
[kri.sto tɛm pjɛ.ðað ðɛ no.so.tros]

Cristo, que derramaste tu Sangre
[kri.sto kɛ ðɛ.ra.ma.stɛ tu san.grɛ]

para el perdón y la paz
[pa.ra ɛl pɛr.ðon i la paθ]

¹⁰¹ The Spanish pronunciation for “e” and “o” are spoken with open vowels sounds.

2. Señor, ten piedad de nosotros - *Kyrie* (cont'd.)

Señor, que enviaste al Espíritu Santo

[se.ɲor ke_ɛm.bja.ste al es.pi.ri.tu san.to]

para hermanar a todos los pueblos.

[pa.ra_ɛr.ma.nar a to.ðoz los pwe.βlos]

3. Gloria a Dios - *Gloria*

Gloria a Dios en el cielo

[glo.rja_a ðjos en el θje.lo]

y en la tierra paz a los hombres que ama el Señor.

[j_ɛn la tje.ra pas a los om.bres ke_a.ma_el se.ɲor]

Te alabamos, te bendecimos,

[te_a.la.βa.mos te βen.de.sj.mos]

Te adoramos, te glorificamos,

[te_a.ðo.ra.mos te glo.ri.fi.ka.mos]

Te damos gracias por Tu inmensa Gloria.

[te ða.moz gra.sjas por tu_im.men.sa glo.rja]

Señor Dios, Rey Celestial.

[se.ɲor ðjos rej se.les.tjal]

Dios, Padre Todopoderoso.

[djos pa.ðre to.ðo.po.ðe.ro.so]

Señor, Hijo Único, Jesucristo.

[se.ɲor i.xo u.ni.ko xe.su.kris.to]

Señor Dios Cordero de Dios, Hijo del Padre.

[se.ɲor ðjos kor.ðe.ro ðe ðjos i.xo ðel pa.ðre]

Tú que quitas los pecado del mundo,

[tu ke ki.taz los pe.ka.ðo ðel mun.do]

ten piedad de nosotros.

[ten pje.ðað ðe no.so.tros]

Tú que quitas los pecados del mundo,

[tu ke ki.taz los pe.ka.ðoz ðel mun.do]

atiende nuestra súplica.

[a.tjen.de nwe.s.tra su.pli.ka]

3. Gloria a Dios - *Gloria* (cont'd.)

Tú que estás sentado a la derecha del padre
[tu ke _es.ta.s sen.ta.do a la ðe.re.ʃa ðel pa.ðre]

ten piedad de nosotros.
[ten pje.ðað ðe no.so.tros]

Gloria a Dios en el cielo
[glo.rja _a ðjos en el θje.lo]

y en la tierra paz a los hombres que ama el Señor.
[j _en la tje.ra pas a los om.bres ke _a.ma _el se.nor]

Porque sólo Tú eres Santo,
[por.ke so.lo tu ε.res san.to]

Señor sólo Tú Señor. Sólo Tú.
[se.nor so.lo tu se.nor so.lo tu]

Altísimo Jesucristo. Sólo Tú.
[al.ti.si.mo xe.su.kris.to so.lo tu]

con el Espíritu Santo Sólo Tú.
[kon el es.pi.ri.tu san.to so.lo tu]

en la *Gloria* de Dios Padre Sólo Tú.
[en la glo.rja ðe ðjos pa.ðre so.lo tu]

Altísimo Jesucristo. Amén.
[al.ti.si.mo xe.su.kris.to a.men]

4. Salmo Responsorial

Que el cielo envíe su rocío,
[ke el θje.lo em.biε su ro.θio]

que las nubes lluevan al Justo.
[ke laz nu.βes λwe.βan al xus.to]

Que se abra la tierra y brote el Salvador.
[ke se 'a.βra la tje.ra i βro.te _el sal.βa.ðor]

El Señor nos anuncia su paz,
[el se.nor nos a.nun.θja su paθ]

la paz para su pueblo y sus amigos;
[la paθ pa.ra su pwe.βlo i sus a.mi.yos]

4. Salmo Responsorial (cont'd.)

Su salvación ya está cerca, cerca de nosotros.

[su sal.βa.'θjon ja_εs.'ta θεr.ka, θεr.ka ðε no.sο.tros]

De su *Gloria*,

[dε su glo.rja]

nuestra tierra se llenará de su *Gloria*.

[nwε.stra tje.ra sε λε.na.ra ðε su glo.rja]

El defenderá a los humildes,

[el dε.fen.dε.ra a los u.mil.dεs]

socorrerá la familia de los pobres,

[so.ko.rε.ra la fa.mi.lja ðε los po.βres]

condenará a sus opresores,

[kon.dε.na.ra a sus o.prε.sο.res]

hará reinar la paz y la justicia.

[a.ra rei.nar la paθ i la xu.sti.θja]

5. Aleluia

¡Aleluia, Aleluia!

[a.lε.lu.ja a.lε.lu.ja]

Felices los que trabajan por la paz,

[fε.li.θεz los kε tra.βa.xam por la paθ]

porque serán llamados hijos de Dios!

[por.kε sε.ran λa.ma.ðos i.xoz ðε ðjos]

6. Homilía

El reino de Dios, derrame paz en la creación.

[lε rei.no ðε ðjos dε.ra.mε paθ en la kre.a.θjon]

A todos vosotros que deseáis la paz,

[a to.ðoz βo.sο.tros kε ðε.sε.αιz la paθ]

la gran causa de la paz entre los pueblos

[la gran kau.sa ðε la paθ en.trε los pwe.βlos]

tiene necesidad de todas las energías de paz

[tje.ne nε.θε.si.ðað ðε to.ðaz las ε.ner.xi.az ðε paθ]

6. Homilía (cont'd.)

latentes en el corazón del hombre.

[la.tɛn.tɛs ɛn ɛl ko.ra.θon dɛl ɔm.brɛ]

Ven, reino de Dios, derrame paz en la creación.

[bɛn rɛi.no ðɛ ðjos dɛ.ra.mɛ paθ ɛn la krɛ.a.θjon]

Queridos hermanos y hermanas en Cristo:

[kɛ.ri.ðos ɛr.ma.nos i ɛr.ma.nas ɛn kri.sto]

la aspiración por la paz que vosotros compartís

[la a.spi.ra.θjom por la paθ kɛ βo.so.tros kom.par.tis]

con todos los hombres,

[kon to.ðoz los ɔm.brɛs]

corresponde a una llamada inicial de Dios

[ko.res.pon.dɛ a u.na ʎa.ma.ða i.ni.θjal dɛ ðjos]

a formar una sola familia de hermanos

[a for.mar u.na so.la fa.mi.lja ðɛ ɛr.ma.nos]

creados a imagen del mismo Padre.

[krɛ.a.ðos a i.ma.xɛn dɛl miz.mo pa.ðrɛ]

Hallamos en Cristo una esperanza.

[a.ʎa.mos ɛn kri.sto u.na ɛs.pɛ.ran.θa]

Los fracasos no lograrán hacer vana

[los fra.ka.soz no lo.gra.ran a.θɛr βa.na]

la obra de la paz aún cuando los resultados

[la o.βra ðɛ la paθ a.un kwan.do los rɛ.sul.ta.ðos]

inmediatos sean frágiles,

[imɛ.ðja.tos sɛ.am fra.xi.lɛs]

aún cuando nosotros seamos perseguidos

[a.un kwan.do no.so.tros sɛ.a.mos pɛr.sɛ.gi.ðos]

por nuestro testimonio en favor de la paz.

[por nwɛ.stro tɛ.sti.mon.jo ɛm fa.βor ðɛ la paθ]

Cristo salvador asocia su destino a todos

[kris.to sal.βa.ðor a.so.θja su ðɛs.ti.no a to.ðos]

6. Homilía (cont'd.)

aquellos que trabajen con amor por la paz.

[a.ɤ.ɤos ɤe tra.βa.xen kon a.mor por la paθ]

Dios de la esperanza, danos tu paz.

[djoz ðe la ɤs.pe.ran.θa ða.nos tu paθ]

Ven, Dios Creador, a dar tu paz a la creación

[ben djos kre.a.ðor a ðar tu paθ a la kre.a.θjon]

La paz es obra nuestra,

[la paθ ɤs o.βra nwɤs.tra]

exige nuestra acción decidida y solidaria.

[ɤk.si.xɤ nwɤs.tra ak.θjon ðe.θi.ði.ða i so.li.ða.rja]

Pero es inseparablemente y por encima de todo,

[pɤ.ro ɤs in.sɤ.pa.ra.βlɤ.mɛn.tɤ i por ɛn.θi.ma ðe to.ðo]

un don de Dios.

[un don de ðjos]

Exige nuestra oración.

[ɤk.si.xɤ nwɤs.tra o.ra.θjon]

Ven, Dios Salvador, a prodigar tu liberación.

[ben djos sal.βa.ðor a pro.ði.ɣar tu li.βɤ.ra.θjon]

Los discípulos más fieles de Cristo

[loz ðis.θi.pu.loz mas 'fjɤ.lɤz ðe 'kris.to]

han sido artífices de paz,

[an si.ðo ar.ti.fi.θɤz ðe paθ]

llegando hasta a perdonar a sus enemigos,

[ɤɤ.ɣan.do aɤ.ta a pɛr.ðo.nar a sus ɛ.nɤ.mi.ɣos]

hasta ofrecer, muchas veces,

[aɤ.ta o.frɤ.θɤr mu.ɤaz βɤ.θɤs]

su propia vida por ellos.

[su pro.pja βi.ða por ɤ.ɤos]

A todos, cristianos, creyentes y hombres

[a to.ðos kris.tja.nos kre.jɛn.tɤs i om.bɛs]

6. Homilía (cont'd.)

de buena voluntad, os digo:

[de βwɛ.na βo.lun.tað oz ði.ɣo]

No tengáis miedo de apostar por la paz,

[no tɛŋ.ga.iz 'mjɛ.ðo ðɛ a.pos.taɾ por la paθ]

de educar para la paz.

[de ɛ.ðu.kar pa.ra la paθ]

La aspiración de la paz no quedará nunca decepcionada.

[la as.pi.ra.θjon de la paθ no kɛ.ða.ra nuŋ.ka ðɛ.θɛp.θjo.na.ða]

El trabajo por la paz,

[ɛl tra.βa.xo por la paθ]

inspirada por la caridad que no pasa,

[in.spi.ra.ða por la ka.ri.ðað kɛ no pa.sa]

dará sus frutos.

[da.ra sus 'fru.tos]

La paz será la última palabra de la Historia.

[la paθ sɛ.ra la ul.ti.ma pa.la.βra ðɛ la is.to.ra]

Ven, nuestra esperanza,

[bɛn nwɛs.tra_ɛs.pɛ.raŋ.θa]

danos tu amor,

[da.nos tu_a.mor]

danos tu paz danos,

[da.nos tu paθ ða.nos]

Señor, tu paz.

[sɛ.nor tu paθ]

7. Creo en Dios – *Credo*

Padre cielo Todopoderoso,

[pa.ðrɛ sjɛ.lo to.ðo.po.ðɛ.ro.so]

Creador de cielo y tierra;

[krɛ.a.ðor ðɛ sjɛ.lo_i tjɛ.ra]

Creo en Dios, y en Jesucristo creo,

[krɛ.o_ɛn djos_i_ɛn xɛ.su.kris.to krɛ.o]

7. Creo en Dios - *Credo* (cont'd.)

Su Único Hijo, Nuestro Señor,
[su_ u.ni.ko i.xo nwes.tro sɛ.nor]

Que fué concebido por obra y gracia
[kɛ fwe kon.sɛ.bi.ðo por o.bra_i gra.sja]

del Espíritu Santo.
[ðɛl es.pi.ri.tu san.to]

Nació de Santa María Virgen su Hijo, Nuestro Señor,
[na.sjo ðɛ san.ta ma.ri.a bir.xɛn su i.xo nwes.tro sɛ.nor]]

Padeció bajo el poder de Poncio Pilato,
[pa.ðɛ.sjo ba.xo_ɛl po.ðɛr ðɛ pon.sjo pi.la.to]

Fué crucificado, muerto y sepultado.
[fwe kru.si.fi.ca.ðo mwer.to_ i sɛ.pul.ta.ðo]

Descendió a los infiernos;
[dɛ.sɛn.djo_a los in.fjɛr.nos]

Al tercer día, Resucitó de entre los muertos;
[al ter.sɛr ði.a rɛ.su.si.to ðɛ_ɛn.trɛ los mwer.tos]

Subió a los cielos,
[su.βjo_a los sje.los]

Está sentado a la diestra de Dios,
[ɛs.ta sɛn.ta.ðo_ a la ðjɛs.trɛ ðɛ ðjos]

Padre Todopoderoso, desde allí
[pa.ðrɛ to.ðo.po.ðɛ.ro.so dɛz.ðɛ a.zi]

ha de venir a juzgar vivos y muertos.
[a ðɛ βɛ.nir a xuz.gar βi.βos i mwer.tos]

Creo en el Espíritu Santo,
[krɛ.o_ɛn ɛl es.pi.ri.tu san.to]

la Santa Iglesia Católica,
[la san.ta_ i.gle.sja ka.to.li.ka]

La Comunión de los Santos
[la ko.mu.njon dɛ los san.tos]

7. Creo en Dios - *Credo* (cont'd.)

y el perdón de los pecados,
[j_ el per.ðon de los pe.ka.ðos]

la Resurrección de la carne
[la re.su.re.sjon de la kar.ne]

y la vida perdurable.
[i la βi.ða per.ðu.ra.βle]

Amén.
[a.men]

8. Santo es el Señor - *Sanctus*

Santo, Santo, Santo,
[san.to san.to san.to]

Santo es el Señor
[san.to es el se.nor]

Dios del Universo es el Señor
[ðjoz ðel u.ni.βer.so es el se.nor]

Llenos está el cielo y la tierra de Tu *Gloria* llenos están.
[ʒe.nos es.ta el sje.lo i la tje.ra ðe tu glo.rja ʒe.nos es.tan]

Osana en el cielo
[o.sa.na_ en el sje.lo]

Bendito el que viene en el nombre del Señor.
[ben.di.to_ el ke βje.ne_ en el nom.brɛ ðel se.nor]

9. Cordero de Dios – *Agnus Dei*

Cordero de Dios que quitas el pecado del mundo,
[kor.ðe.ro ðe ðjos ke ki.taz el pe.ka.ðo ðel mun.do]

Ten piedad de nosotros.
[ten pje.ðað de no.so.tros]

Cordero de Dios que quitas el pecado del mundo,
[kor.ðe.ro ðe ðjos ke ki.taz el pe.ka.ðo ðel mun.do]

Dáanos la paz.
[da.nos la pas]

10. Comunión

Vengan a mi altar, que es mesa de amistad,
[bɛŋ.gan a mi al.taɾ kɛ ɛz mɛ.sa ðɛ a.mis.tað]

fiesta celestial, banquete fraternal.
[fjɛs.ta θɛ.lɛs.tjal baŋ.kɛ.tɛ fra.tɛr.nal]

Vengan a ocupar la silla que mi Padre destinó,
[bɛŋ.gan a o.ku.paɾ la si.ʎa kɛ mi pa.ðrɛ ðɛs.ti.no]

a congregar sus hijos junto a Mí en nueva humanidad.
[a koŋ.grɛ.ɣar sus i.xos xun.to a mi ɛn nwe.βa u.ma.ni.ðað.]

¡Voy Señor, voy a Ti, en plena comunión de fe y amor!
[boi sɛ.nor boi a ti ɛm plɛ.na ko.mu.njon dɛ fɛ i a.mor]

Vengan a comer el Pan de la unidad,
[bɛŋ.gan a ko.mɛɾ el pan dɛ la u.ni.ðað]

vengan a beber la copa de la Paz.
[bɛŋ.gan a βɛ.βɛɾ la ko.pa ðɛ la paθ]

Vengan a buscar la fuerza del amor y el perdón.
[bɛŋ.gan a βus.kar la fwer.θa ðɛl a.mor i el pɛr.ðon]

Que solo con mi gracia alcanzarán vivir en hermandad.
[kɛ so.lo kom mi gra.θja al.kan.θa.ram bi,βir ɛn ɛr.man.dað]

¡Voy Señor, voy a Ti, con hambre de justicia y sed de amor!
[boi sɛ.nor boi a ti kon am.brɛ ðɛ xus.ti.θja i sɛð ðɛ a.mor]

¡Señor! Que nuestra comunión en Ti
[sɛ.nor kɛ nwe.s.tra ko.mu.njon ɛn ti]

nos haga compartir tu gesto salvador.
[nos a.ɣa kom.par.tir tu xɛ.sto sal.βa.ðor]

¡Tomanos Señor!
[to.ma.nos sɛ.nor]

Humildes te ofrecemos nuestro cuerpo, nuestra sangre,
[u.mil.dɛs tɛ o.frɛ.θɛ.moz nwe.s.tro kwer.po nwe.s.tra san.grɛ]

para ser señal de tu liberación,
[pa.ra sɛr sɛ.nal dɛ tu li.βɛ.ra.θjon]

10. Comunión (cont'd.)

obreros de tu paz, testigos de tu amor.

[oβ.ɾɛ.roz ðɛ tu paθ tes.ti.yoz ðɛ tu a.mor]

Vengan a ofrecer la Sangre del perdón,

[ˈbɛŋ.gan a o.frɛ.θɛr la saŋ.grɛ ðɛl pɛr.ðon]

vengan a inmolar la víctima pascual.

[bɛŋ.gan a im.mo.lar la βik.ti.ma pas.kwal]

Es mi memoria,

[ɛz mi mɛ.mo.rja]

la alianza que en mi muerte se selló

[la a.ljan.θa kɛ ɛm mi mwer.tɛ sɛ sɛ.ʎo]

y a los distintos pueblos congregó en fraternal unión.

[j a loz ðis.tin.tos pwe.βlos koŋ.grɛ.yo ɛm fra.tɛr.nal u.njon]

¡Voy Señor, voy a Ti, a ser tu anunciador de paz y amor!

[boi sɛ.nor boi a ti a sɛr tu a.nun.θja.ðor ðɛ paθ i a.mor]

Vengan a formar la nueva humanidad,

[bɛŋ.gan a for.mar la nwe.βa u.ma.ni.ðað]

vengan a integrar mi reino celestial:

[ˈbɛŋ.gan a in.tɛ.grar mi ˈrɛi.no θɛ.lɛs.tjal]

Reino de amor, de gracia, de justicia y de verdad,

[rɛi.no ðɛ a.mor dɛ gra.θja dɛ xus.ti.θja i ðɛ βɛr.ðað]

pués solo en Dios está la salvación y el triunfo de la paz.

[pwe.s so.lo ɛn djos es.ta la sal.βa.θjon i ɛl trjum.fo ðɛ la paθ]

¡Voy Señor, voy a Ti, dispuesto a reflejar tu luz de amor!

[boi sɛ.nor boi a ti dis.pwe.s.to a rɛ.flɛ.xar tu luθ ðɛ a.mor]

Para ser señal de tu liberación,

[pa.ra sɛr sɛ.nal dɛ tu li.βɛ.ra.θjon]

obreros de tu paz, testigos de tu amor.

[oβ.ɾɛ.roz ðɛ tu paθ tes.ti.yoz ðɛ tu a.mor]

11. Salmo 150

¡Aleluya Chacarera, Chacarera de Argentina,

[a.ˈlɛ.lw.ja ʃa.ka.rɛ.ra ʃa.ka.rɛ.ra ðɛ ar.xɛn.ti.na]

11. Salmo 150 (cont'd.)

Chacarera americana, Aleluia universal!

[ʃa.ka.ɾe.ra a.me.ri.ka.na a.ɛ.lu.ja u.ni.βer.sal]

Alabemos al Señor con los sikuris y con las quenas.

[a.la.βe.mos al se.nor kon los si.ku.ris i kon las ke.nas]

Alabemos al Señor, ¡Aleluia!, ¡Aleluia!, los sikus y las quenas.

[a.la.βe.mos al se.nor a.ɛ.lu.ja a.ɛ.lu.ja los si.kus i las ke.nas]

Alabemos al Señor con los charangos y con los bombos.

[a.la.βe.mos al se.nor kon los ʃa.raŋ.gos i kon loz βom.bos]

¡Aleluia!, ¡Aleluia! charangos y los bombos.

[a.ɛ.lu.ja a.ɛ.lu.ja ʃa.raŋ.gos i loz βom.bos]

Alabemos al Señor con las guitarras y con la danza.

[a.la.βe.mos al se.nor kon laz gi.ta.ras i kon la ðan.θa]

¡Aleluia!, ¡Aleluia! guitarras y la danza.

[a.ɛ.lu.ja a.ɛ.lu.ja gi.ta.ras i kon la ðan.θa]

Vi un cielo nuevo y una tierra nueva;

[bi un θje.lo nwe.βo i 'una tje.ra nwe.βa]

vi la nueva Ciudad Santa

[bi la nwe.βa θju.ðað san.ta]

que descendía del cielo y venía de Dios.

[ke ðes.θen.ɰia ðel θje.lo i βe.nia ðe ðjos]

Oí una voz potente que decía desde el trono:

[o.i u.na βoθ po.ten.te ke ðe.θia ðeɰ.ðe el tro.no]

“Esta es la morada de Dios entre los hombres.

[es.ta ez la mo.ra.ða ðe ðjos en.tre los om.bres]

El habitará con ellos y ellos serán su Pueblo.

[el a.βi.ta.ra kon ε.ɰos i ε.ɰos se.ran su pwe.βlo]

El secará todas sus lágrimas y ya no habrá más muerte,

[el se.ka.ra to.ðas suz la.ri.mas i ja no aβ.ra maz mwer.te]

ni pena, ni llanto, ni dolor, porque todo lo de antes pasó”.

[ni pe.na ni ɰan.to ni ðo.lor por.ke to.ðo lo ðe an.tes pa.so]

11. Salmo 150 (cont'd.)

Alabemos al Señor ¡Aleluia!, ¡Aleluia!

[a.la.βe.mos al se.ñor a.le.lu.ja a.le.lu.ja]

APPENDIX 4
MISA POR LA PAZ Y LA JUSTICIA
FIRST RECORDING AND PERFORMANCES¹⁰²

Date	City	Choral Ensemble	Location
November 26, 1981 (recording)	Benito Juárez, Argentina	Club Regatas de Mendoza	Parish of Our Lady of the Carmen
1982	Mendoza, Argentina	Club Regatas de Mendoza	Romero Day Amphitheater
April 07, 1982	Federal Capital, Argentina	Club Regatas de Mendoza	Maxi Concert Theater
July 05, 1986	Córdoba, Argentina	Concert with the Municipal Choir	Teatro del Libertador General San
June 21, 1988	New York, USA	New York Choral Society	Carnegie Hall
November 22-23, 1997	Leiden, Holland	Grootkoor Schola Cantorum	Hooglandse Kerk
November 24, 1997	Amsterdam, Holland	Grootkoor Schola Cantorum	Concertgebouw
December 10, 2000	Amsterdam, Holland	De Toonkunst	Concertgebouw
December 13, 2000	Eindhoven, Holland	De Toonkunst	Musiekcentrum Frits Philips
October 24, 2002	Montevideo, Uruguay	Choir of the Municipal School of Music of Montevideo	Ball Room Radisson Hotel
November 27, 2002	Cuenca, Ecuador	National Conservatory Choir and University of Cuenca	New Cathedral
July 12, 2003	Mendoza, Argentina	Boys and Girls Choir of Mendoza and Coral Victor Volpe	Angel Bustello Auditorium
April 08, 2004	San Ignacio, Argentina	University Choir of Missions	Plaza de Armas, Jesuit Reductions of San Ignacio

¹⁰² Semblanzas Producciones. “Ediciones, presentaciones del disco y conciertos.” Sitio Oficial de Ariel Ramírez. <http://www.arielramirez.com/obra3.htm#> (accessed February 6, 2018).

VITA

Andrew Alegría, a native of Corpus Christi, Texas, received his bachelor's degree in Church Music from Baylor University in 2003. After graduation, he moved to Houston, Texas, where he taught private music lessons, sang with the Houston Grand Opera, and was the Director of Music Ministry at Westminster United Methodist Church.

His passion for music brought him to New Mexico, where he studied under Professor Bradley Ellingboe at the University of New Mexico. In 2012, he graduated with a Master of Music and was honored to receive distinction. While in New Mexico he stepped in during Professor Ellingboe's 2013 sabbatical as a Lecturer, where he conducted the University Chorus. While teaching at the university, he conducted a professional choral ensemble, Coro de Cámara, in Santa Fe, New Mexico, a children's chorus through the New Mexico Philharmonic Orchestra, and several musical theater companies.

Mr. Alegría plans to receive his Doctorate of Musical Arts at Louisiana State University in May 2018. Currently Mr. Alegría is at Clarke University, in Dubuque, Iowa, as Director of Choral Activities. At Clarke University he conducts the Collegiate Singers, Cantabile, Melos, and the Clarke Chamber Orchestra.